

ABHIJNANA SAKUNTALAM.

TEXT WITH NOTES AND TRANSLATIONS.

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INTRODUCTION.

I

In a country, the tendency of the teachings of the sages whereof is to strip this universe of its reality and to invest it with the dreamy unsubstantiality of an illusion,—to direct all efforts to shake off all earthly pursuits with a view to seeking what is true, real and beautiful,—the union of the soul with God—, in such a country that the cultivation of that branch of knowledge, which busies itself in dealing with the fates of dynasties of kings, with wars, battles and treaties, with social revolutions and the growth and decay of nations through ages, would be considerably neglected, is not strange. Hence it is that the Indo-Aryans have no history in the proper sense of the term. The so-called histories, the Puranas are but attempts at popularising the serious teaching of the Vedas and the Upanishads. The records of the actions of the heroes of several ages, and the various stories found in them betray a singular want of that critical spirit which constitutes the essence of history. And moreover they do not furnish a connected account of the race, its rise and decay.

And where history is wanting, it is a matter of considerable difficulty to settle with accuracy, the date of a poet. The materials to be drawn upon in this direction being but traditions, stories, and incidental references by other persons whose dates have been ascertained, the result at best would be a little better than a guess.

The tradition * runs that Kalidasa † was one of the nine gems of the court of Vikramaditya, a great patron of learning and a wise, just and powerful ruler. It is said that his capital was Ujjayini in

* धन्वन्तरिचपणकामरसिंहशङ्खवेतालभट्टघटकपरिकालिदासाः ।

ख्यातो ब्राह्मिहिरो नृपतेः सभायां रत्नानि वै वरश्चिर्नवविक्रमस्य ॥

† It is said that there were three poets of the name of Kalidasa—

एकोऽपि जीयते हन्व कालिदासो न केनचित् ।

शङ्करे ललितोद्गारे कालिदासमथौ किम् ॥

Malwa. The stories about him are so many, of such a diversified nature, and most of them so incredible that to cull out the truth from them might have worthily been one of the Labours of Hercules.

There is an era, named Samvat * said to have been introduced by Vikramaditya, the beginning of which is 56 B. C. "But some scholars have recently come to the conclusion that what is called the Era of Vikramaditya 56 B. C. was a date arrived at by taking the great battle of Korur in which Vikrama finally defeated the Mlechhas *i. e.*, 544 A. D. and then by throwing back the beginning of the new era 600 years before that date *i. e.* 56 B. C." The celebrated Chinese Pilgrim Hiouen-thsang travelled in India during 629—645 A. D. He notices the reign of Siladitya Harshavardhana in Kanyakubja. His reign is fixed at about 645 A. D. Banabhatta the celebrated author of the Kadamvari states that Siladitya Harshavardhana was the son and successor of Siladitya Pratapasila, who reigned for fifty years. (550—600 A. D.) This Siladitya Pratapasila was the successor of Vikramaditya the Great. Thus the age of Vikramaditya falls before 550 A. D.—an account rendered highly probable by the historic evidence of the great battle of Korur 544 A. D.; and strengthened by the fact that Dr. Buhler could not produce a single inscription where the Vikrama era was used before 754 A. D.

Another circumstance might be cited in favour of this

* "With regard to the introduction of the Vikrama era, I challenged the production of any single inscription prior to 543 A. D. dated according to the Vikrama era. No such inscriptions were then known, and yet it was supposed that this era had been in use ever since 56 B. C. However, as Professor Kielhorn has shown, some such inscriptions have since been found, and that fact is very important. They are few, and why during nearly six centuries there should be so few inscriptions dated by the Vikrama era has still to be accounted for. Besides, Professor Kielhorn fully admits that the era of Vikrama does by no means prove the historical reality of a king Vikramaditya and his nine literary gems in the first century B. C. On the contrary, he holds that the Vikrama era is simply the era of the kings of Malavas, and the name Vikrama era is due to a mere misunderstanding. A king Vikrama is never mentioned before 1050 after the era of Vikrama."

Max Muller's "India, what can it teach us" ? Preface to the second Edition.

conclusion. Barahamihira, the celebrated astronomer, spoken of in the memorial verse as a contemporary of Kalidasa died in 587 A. D. Amara Sinha, the celebrated lexicographer, a Buddhist by religion, was also one of the "nine gems," and was treated with equal respect with the followers of the Brahmanic religion. This shows that at the time there was toleration in religion. The period of Indian history that is marked by a rise of this spirit of toleration is about 500 A. D. It culminated in the reign of Siladitya Harshavardhana.

These facts point to the probable conclusion that the age of Vikramaditya was the first half of the sixth century A. D. Kalidasa, the court-poet of Vikramaditya, flourished in that century.* But when and where he was born can not be definitely said. Dr. Bhau Daji is of opinion that Kalidasa was Gauda Saraswata Brahmana; and he identifies

* "The main thesis of Professor Max Müller is, that in the middle of the sixth century A. D. the reign of a king Vikramaditya of Ujjayini, with whom tradition connected the name of Kalidasa and other distinguished authors, was the golden age of Indian court-poetry. This renaissance theory is based on Fergusson's ingenious chronological hypothesis that a supposed king Vikrama of Ujjayini, having expelled the Scythians from India, in commemoration of his victory founded the Vikrama era in 544 A. D. dating its commencement back 600 years to 57 B. C. The epigraphical researches of Mr. Fleet have destroyed Fergusson's hypothesis. From these researches it results that the Vikrama era of 57 B. C. far from having been founded in 544 A. D., had already been in use for more than a century previously under the name of the Malava era (which came to be called the Vikrama era about 800 A. D.) It further appears that no Sakas (Scythians) could have been driven out of Western India in the middle of the sixth century, because that country had already been conquered by the Guptas more than a hundred years before. Lastly, it turns out that, though other foreign conquerors, the Huns, were actually expelled from Western India in the first half of the sixth century, they were driven out, not by Vikramaditya but by a king named Yasodharmā Vishnuvardhan.

"Thus the great king Vikramaditya vanishes from the historical ground of the sixth century into the realm of myth. With the disappearance of Vikrama from the sixth century A. D. the memorial verse *धन्वन्तरि...* has lost all chronological validity with reference to the date of the authors it enumerates. None of the other arguments by which it has been attempted to place Kalidasa separately in the sixth century have any cogency. One of the chief of these is derived from the explanation given by the fourteenth century commentator, Mallinatha, of the word *dingnaga* occurring in the 14th stanza of Kalidasa's Meghaduta.... The explanation, to begin with, is extremely dubious in itself. Then it is uncertain whether Mallinatha means the Buddhist teacher Dingnaga. Little weight can be attached to

him with Matrigupta, the friend of Vikramaditya who ruled in Kashmir after the death of Hiranya.

"The earliest known authentic reference to Kalidasa is an inscription* dated 556 Saka or 634 A. D., in which he and Bharavi are spoken of as being renowned poets. Bana's reference† to him in the beginning of the Harshacharita shows that he must have flourished before the first half of the seventh century—the time usually assigned to Bana." Mallinatha's explanation of the 14th sloka‡ of Meghaduta makes Nichula

the Buddhistic tradition that Dingnaga was a pupil of Vasubandhu, for this statement is not found till the sixteenth century. The assertion that Vasubandhu belongs to the sixth century depends chiefly on the Vikramaditya theory, and is opposed to Chinese evidence, which indicates that works of Vasubandhu were translated in A. D. 404. Thus every link in the chain of this argument is very weak.

"The other main argument is that Kalidasa must have lived after Aryabhatta (A. D. 499) because he shows a knowledge of the Scientific Astronomy borrowed from the Greeks. But it has been shown by Dr. Thibaut that an Indian astronomical treatise undoubtedly written under Greek influence, the *Romaka Siddhanta*, is older than Aryabhatta, and can not be placed later than A. D. 400. It may be added that a passage of Kalidasa's *Raghuvamsa* (XIV. 40) has been erroneously adduced in support of the astronomical argument, as implying that eclipses of the moon are due to the shadow of the earth : it really refers to the spots in the moon as caused, in accordance with the doctrine of the Puranas by a reflection of the earth.

"Thus in the present state of our knowledge there is good reason to suppose that Kalidasa lived not in the sixth, but in the beginning of the fifth century A. D. The question of his age, however, is not likely to be definitely solved till the language, the style and the poetical technique of each of his works have been minutely investigated, in comparison with datable epigraphic documents, as well as with the rules given by the oldest Sanskrit treatises on poetics."

Sanskrit Literature. Macdonell

* येनायोजि न वेश्म स्थिरमर्थविधौ विवेकिना जिनवेश्म ।

स विजयतां रविकीर्तिः कविताश्रितकालिदासभारविकीर्तिः ॥

† निर्गतासु न वा कस्य कालिदासस्य सूक्तिषु ।

प्रौढिर्मधुरसाद्रासु मञ्जरौखिव जायते ॥

‡ स्थानादकात् सरसनिचुलादुत्पत्तोद्भूतः खं ।

दिङ्नागानां पथि परिहरन् स्थूलहस्तावलीपान् ॥

and Dingnaga as contemporaries of Kalidasa. The date assigned to Dingnaga, the pupil of Asanga, is the middle of the sixth century A. D. Thus from other independent references it appears that Kalidasa lived about (530—600 A. D.)*

About the life of Kalidasa very little is known. The stories extant about him describe him to be the veriest fool. He rose to be a great poet through the favour of the Goddess of Learning. However incredible these stories may be, they embody the opinion of posterity regarding the great poet. That opinion is this that except through Divine Grace or the inspiration of the Muse, a man can not rise to such eminence by learning and culture alone. Dr. Bhau thinks that his native place will be found at last in Kashmir or its neighbourhood. He had no doubt suffered from the pangs of poverty and neglect and travelled a good deal. † Kalidasa professed the *Saiva* form of worship.

His works are :—The *Raghuvamsam*; the *Kumarasambhavam*; the *Meghadutam*; the *Ritusanharam*, the *Sakuntala*, the *Malavikagnimitram*; the *Vikramorvasi* and some other minor poems. The *Nalodayam* is thought to be one of his works : It is believed that he wrote a treatise on astronomy; ‡ and

* “Kalidasa is mentioned with Bharavi as a famous poet in the inscription dated A. D. 585-6 (507 Saka era) and for the present I see no reason to place him much earlier. Avinita, who wrote a commentary on fifteen Cantos of Bharavi's *Kiratarjuniyam*, is said to have lived about 470 A. D. But even if we accept this date, Bharavi and Kalidasa need not have lived before the fifth or fourth century A. D.”

Max Muller's India, what can it teach us. New Edition p. 91.

† This verse is supposed to be written by Matrigupta, who in the opinion of Dr. Bhau was the same as Kalidasa :—

श्रीतेनीह्व वितस्य मासमशिवं चित्ताण्येवमञ्जतः
शान्ताग्निं कृटिताधरस्य वमतः सुत्चामकुचेर्मम ।
निद्रा क्वाप्यवमानितेव दयिता सन्तज्य दूरं गता
सत्पात्रप्रतिपादितेव वसुधा न क्षीयते शर्व्वरे ॥ *Raj-Tarangini.*

‡ Dr. Bhau has shown that the *Jyotirvidyabharana* was composed by some later author.

one on Sanskrit Prosody. The Prakrita poem *Setukavya* supposed to have been written on the occasion of Pravarasen's constructing a bridge across the *Bilasta* (Hydaspes) is considered to be from his pen.

From the above works of various descriptions can be judged the versatile nature of the poet. Estimate of the poet. genius of their author. He was a poet, a dramatist and an astronomer. And his works testify to the superior order of his scholarship,—his acquaintance with the important systems of philosophy, the Upanishadas, and the Purans ;—his close observation of society and its intricate problems ;—his delicate appreciation of the most refined feelings, his familiarity with the conflicting sentiments and emotions of the human heart,—and his keen perception of and deep sympathy with the beauties of nature. His imagination was of a very high order and of a constructive nature. His description of aerial voyages in *Raghuvamsam* and *Sakuntala* is so exquisitely beautiful and so true to nature that one can not but be struck with the vast range of the constructive and reproductive capacity of his imagination.

Though a poet, he was in point of scientific researches far in advance of his age.* His power of depicting all shades of character,—high and low,—from the king to the common fisherman, is astonishing. His similes are so very apt that they touch directly the heart and at once enlist the sympathy of the reader. He is called the poet of the sentiment of Love. True that this sentiment was his *forte*, but it is by no means true that he could not successfully handle the other sentiments. Yet it must be admitted that in his descriptions of objects of nature,—*viz.* hills and forests—his imagination flags and fails to inspire into the mind of the reader that solemn, awful and sublime aspect of nature which is so often called up by Bhavabhuti's description.

* Observe :—

- (i) पुषोष इहं हरिदश्वदीधितेरनुप्रवेशादिवशालचन्द्रमा ।
- (ii) महीदधेः पुर इवेन्दुदर्शनात् गुरुः प्रहर्षः प्रबभूव नात्मनि ।
- (iii) काया हि भूमेः शशिनो मलत्वेनारोपिता शुद्धिमतः प्रजामिः ।
- (iv) श्रीकरव्यतिकरं मरौचिभिर्दूरयत्यवनने विवस्वति ।
इन्द्रापपरिवेश्यतां निर्भरास्तपितत्रं जन्ममौ ॥

His diction is chaste and pure, and free from extravagance and is marked by that felicity of expression, spontaneity and melody which have earned for him the epithet—"the favoured child of Muse,"—and have secured for him that high place among poets which the admiration of his readers—Eastern and Western—bears testimony to. His notes are a clear burst of bird-song.

II.

Among the various sorts of literary compositions the drama holds the most important position
 Drama ; its rise ; etc. for it is a picture of real life and as such is of a national interest. "It consists of two principal species, tragedy and comedy ; the minor species are tragedy-comedy, farce, burlesque, and melo drama : Both tragedy and comedy attained their perfection in Greece" long before the Christian era. There it originated in the worship of Bacchus. "The English drama took its rise from the mysteries or sacred plays by the medium of which the clergy in the Middle Ages endeavoured to impart a knowledge of the Christian religion."

"The construction of such composition is, as a general rule, marked by three stages, (1) the opening of the movement ; (2) the growth or development of the action ; and (3) the close or catastrophe."

"The so-called Aristotelian law of Unity of time, of place and of action (called the Unities) in a drama was the fundamental rule or general idea from which the French classical dramatic writers and critics derived or to which they referred, all their practical rules for the construction of a drama. This law demanded that there should be no shifting of the scene from place to place, that the whole series of events should be such as might occur within the space of a single day, and that nothing should be admitted irrelevant to the development of the single plot."

"The so-called unities of time and place are purely fictitious principles to either of which it may be convenient to adhere in order to make the unity of an action more distinctly perceptible, and either of which may with equal propriety be disregarded to give the action probability."

"The Sanskrit drama is said to have been invented by the sage Bharata, who lived at a very remote period of Indian history and was the author of a system of music."* The general name of drama is *Rupaka* of which the *nataka* is the type and points to a root *nata* which has the signification of dancing, and acting ; hence western scholars are of opinion that the Sanskrit drama has developed out of dancing. It is highly probable that the representation of dramas of early times were attended with dancing and gesticulation. But on the single evidence of the root *nata*, of which dancing is not the only sense, to assert that the drama originated in dancing is assuming too much. What seems probable is that there were rude performances without the contrivances of stage and scenic arrangements,—of which dancing and music formed a considerable part.

At what age and through what stages those early rude performances attained the highly developed form of the organised drama it is difficult to ascertain.

That the Greek drama might have exerted, at least, a very remote influence on the development of the Sanskrit drama is an assertion which requires proof.† The early European dramas in which traces of Greek influence are visible disclose a more or less strict adherence to the Aristotelian law of unity of time and of place ; but the earliest Sanskrit drama with which

* "The earliest references to the acted drama are to be found in the *Mahabhasya*, which mentions representations of the *Kamsabadha* and the *Balibadha*, episodes in the history of Krishna. Indian tradition describes Bharata as having caused to be acted before the Gods a play representing the *Svayamvara* of Lakshmi. From all this it seems likely that the Indian drama was developed in connection with the cult of Vishnu-Krishna ; and that the earliest acted representations were therefore, like the mysteries of the Christian Middle Ages a kind of religious plays, in which scenes from the legend of the God were enacted mainly with the aid of song and dance, supplemented with prose dialogue improvised by the performers."

Sanskrit Literature. Macdonell.

† Professor Krishna Kamal Bhattacharya kindly drew my attention to the dictum of the *Sahitya Darpana*.—

"नानेकदिननिर्व्वर्त्तकयया सम्पूयोजितः"—षष्ठः परिच्छेदः ।

This, no doubt, smells like the Greek rule of unity of time. But the early Sanskrit dramas show by their construction that this rule was either not in existence at the time of their composition or was more honoured in the breach than in the observance.

the learned are acquainted,—the *Mrichhakatika*,*—attributed to a regal author, king Sudraka, whose reign is generally fixed in the second century, B. C., does not adhere to the above law.†

Between Sudraka and Kalidasa there is a wide gap of several centuries, a blank not marked by the rise of any dra-

“It is an interesting question whether the Indian drama has any genetic connection with that of Greece. It must be admitted that opportunities for such a connection may have existed during the first three centuries preceding our era.....Greek dynasties ruled in Western India for nearly two centuries. Alexandria was connected by a lively commerce with the town called by the Greeks *Barygaza* (now Broach) at the mouth of the Narmada in Gujrat; with the latter town was united by a trade route the city of Ujjayini (Greek *Ozene*) which in consequence reached a high pitch of prosperity.....Professor Weber has even conjectured that the Indian God of love, Kama, bears a dolphin (*makara*) in his banner, like the Greek *Eros*, through the influence of Greek courtesans.

“The existence of such conditions has induced Professor Weber to believe that the representation of Greek plays, which must have taken place at the court of Greek princes in Bactria, in the Punjab, and in Gujrat suggested the drama to the Indians as a subject for imitation. The theory is supported by the fact that the curtain of the Indian stage is called *Yavanika* or the “Greek partition.” Weber at the same time admits that there is no internal connection between the Indian and the Greek Drama.

“Professor Windisch, however, went further and maintained such internal connection. He thought he could trace in the *Mrichhakatika* the influence of the new Attic comedy which reached its zenith with Menander about 300 B. C....The improbability of the theory is emphasised by the affinity of the Indian drama to that of Shakespeare. It is doubtful whether Greek plays were ever actually performed in India; at any rate, no references to such performances have been preserved. The earliest Sanskrit plays extant are, moreover separated from the Greek period by at least four hundred years. The Indian drama has had a thoroughly national development, and even its origin, though obscure, easily admits of an indigenous explanation. The name of the curtain may be a reminiscence of Greek plays actually seen in India; but it is uncertain whether the Greek theatre had a curtain at all.”

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* “Attributed to a king named Sudraka, who is panegyrised in the prologue, it is probably the work of a poet patronised by him, perhaps Dandin, as Professor Pischel thinks. In any case, it not improbably belongs to the sixth century.”

Sanskrit Literature. Macdonell.

† Since the discovery of the dramas of Bhasa, the view that *Mrichhakatika* is the earliest Sanskrit drama has to be given up. The dramas of Bhasa are no doubt anterior to that of Sudraka and others. It is very likely that Bhasa lived long before Christ. But nothing definitely can be asserted now regarding his date.

matic literature. It may be supposed that either the literary movement during these centuries was in a different direction, or the dramatic productions, if any, being of a low order were not strong enough to outlive ages.*

According to the code of criticism laid down in works on poetics the Sanskrit drama should deal principally either with the sentiment of love, or the heroic sentiment; the other sentiments should have a subsidiary position. There should be four or five principal characters, and the number of acts should vary from five to ten, &c. &c. There are several species of the drama,—ten principal, and eighteen minor. Of these none has a tragic end.

“Every play opens with a prologue or to speak more correctly an introduction designed to prepare the way for the entrance of the *dramatis personæ*. The prologue commences with a benediction or prayer. The blessing is generally followed by a dialogue between the manager and one or two of the actors, in which an account is given of the author.... At the conclusion of the prologue, the manager adroitly introduces one of the dramatic personages, and the real performance begins. The play being thus opened, is carried forward in scenes and acts; each scene being marked by the entrance of one character and the exit of another. The stage is never left vacant till the end of an act, nor does any change of locality take place until then. The commencement of a new act is often marked like the commencement of the piece, by an introductory monologue or dialogue spoken by one or more of the *dramatis personæ* and is called *Viskambhaka* or *Pravesaka*. The piece closes as it began with a prayer for national plenty and prosperity, spoken by one of the principal personages of the drama.”

The development of the plot is brought about through five divisions called the five *Sandhis*, or combination of incidents whereby the object is attained. They are (1) मुख, (2) प्रतिमुख, (3) गर्भ, (4) विमर्श, (5) निर्वहण । That is to say :—

* “I had tried to show.....that the great break between the ancient Vedic and Buddhistic literature, and this artificial Kavya literature, was due to the inroads of the Scythians. I had fixed the literary interregnum as between the first century B. C. to at least the third century A. D.”

Max Muller, *India what can it teach us?* Preface to the second Edition.

(1) The introduction of a fundamental point on which depends the action of the play.

(2) The partial development of the means towards attaining the ultimate object.

(3) The means thus lighted upon attains the maturity of a plan.

(4) The mature plan about to lead to fruition becomes for a time thwarted by some untoward circumstances.

(5) The fruition or bringing about of the ultimate object.

"Of the three plays of Kalidasa the *Sakuntala* has acquired the greatest celebrity. The popularity of this play with the natives of India exceeds that of any other dramatic and probably of any other poetical composition. But it is not in India alone that the *Sakuntala* is known and admired. Its excellence and beauty are acknowledged by many learned men in every country of the civilised world." Goethe's remark may be quoted here :—

The place of *Sakuntala* among Sanskrit dramas.

"Wouldst thou the young year's blossoms and the fruits of its decline,
And all by which the soul is charmed, enraptured, feasted, fed ?
Wouldst thou the earth and heaven itself in one sole name combine ?
I name thee, O *Sakuntala* ! and all at once is said."

The sources of the *Sakuntala* are :—(1) The *Mahabharatam*—*Adiparva*, and (2) The *Padmapuranam*—*Svargakhanda*.*

* It is held by scholars, eastern and western, that the Puranas, as they exist now, are the works of several hands. Interpolations have been introduced into them from time to time. Consequently it is very difficult to ascertain the dates of the Puranas. Some of them are of modern growth. The *Padmapurana* is held to be a very modern Purana, on the ground that it is replete with bigoted sectarianism ; and it is believed that the story of *Sakuntala* in the *Padmapurana* is derived from Kalidasa's drama. From a careful perusal of the *Mahasivapurana* it appears that both Kalidasa and Bharavi are greatly indebted to this Purana for their respective works, the *Kumarasambhava* and the *Kiratarjuniya*. The ability and skill which the author of the Purana has shown in dealing with the grounds common to the poems make one inclined to believe that the accounts of Parvati's marriage and of Arjuna's asceticism and subsequent fight with Siva were not taken from the poems and fitted into the Purana ; on the contrary the poets drew materials for their respective poems from the Purana itself. If it appears highly probable that Kalidasa drew materials for the *Kumarasambhava* from the *Mahasiva Purana*, it may

The story given in the Mahabharatam is as follows :—

Dushyanta, king of Hastinapur, a descendant of the Lunar dynasty of kings, was once out a-hunting. He rambled through several forests and came to the hermitage of Kanwa. When he came to the hermitage, Kanwa was not there, having gone out to gather fruits. Sakuntala received the king and did the rites of hospitality. The king became acquainted with the particulars (the same as given in the play) about Sakuntala's birth from her own mouth ; insisted on marrying her ; obtained her consent ; and they were married. The king went away before Kanwa's arrival in the hermitage. On coming to the hermitage, Kanwa became aware of the fact and congratulated Sakuntala on her choice. The result of this union of Sakuntala with Dushyanta was a child, who was born and brought up in the hermitage. The child was named Sarbadamana because of his superhuman strength by which he overawed all beings. When the boy was nearly six, Kanwa sent Sakuntala with the boy to Hastinapur, escorted by some of his disciples.

When they arrived at Hastinapur and saw the king, the king denied having any relation with Sakuntala,—who pressed her claims to recognition ; but the king turned a deaf ear to her entreaties and expostulations. Sakuntala, with a broken heart, went away ; just then a voice in the air was heard confirming the statements of Sakuntala. The king acknowledged that he had had recourse to that pretence for fear of the people at large. Now that they were convinced of the legality of his secret marriage, he was ready to welcome home his wife and child.

The Padmapurana gives an improved version of the above story. It describes that there was a mighty king of the Lunar Dynasty by name Dushyanta, who once went out to hunt and in the pursuit of a deer came near the hermitage of Kanwa where some anchorites requested him not to kill the deer. The king felt thirsty and was seeking water, when he saw certain maidens of the hermits watering the plants. One of them, an exquisitely beautiful maiden, named Sakuntala, receiv-

he held not unreasonable that he might have taken the account of Sakuntala from the Padmapurana. Portions of the Padmapurana are no doubt of very modern growth. But there is not sufficient proof to induce us to believe that the whole of the Purana was compiled after the time of Ramanuja.

ed him. At the sight of her, the king was smitten with love, and asked her her parentage ; whereupon Sakuntala asked her companion, Priyambada, to satisfy the king with an account of her birth. The account does not differ from what is given in the play. The king hearing the story of her birth asked the companion to have the consent of Sakuntala to be married to him according to the form known as *Gandharva*. Sakuntala asked the king to wait till her foster-father, who had gone out to gather fruits, would come back. But the king becoming importunate, she, at last, gave her consent. And they were married on the condition that the issue of this union would occupy the throne of Hastinapur. The king then went away after having promised that he would shortly send his ministers and army to escort her to his capital.

When Kanwa came to the hermitage, he became aware by his spiritual powers, of what had transpired in his absence, and congratulated Sakuntala on having chosen a husband worthy of her in every respect. Next day while Sakuntala was deeply absorbed in thoughts about her absent lord, the celebrated choleric sage Durbasa came and demanded the rites of hospitality. But his call was not responded to. Upon this he cursed Sakuntala that he whose thoughts had led her to forget her duties would disown her. Priyambada heard the curse and by entreaties appeased the wrath of the sage, who, being conciliated, ordained that the curse would cease at the sight of some ornament of recognition.

Sakuntala became quick with child and in the seventh month of her pregnancy was sent by Kanwa to Hastinapur in the company of Gautami, Priyambada, Sarangarava, and Saradwata. On their way they bathed in the Prachi Saraswati, where Sakuntala gave Priyambada the ring given by the king as a proof of their union. While Priyambada was about to do it up in the corner of her cloth, it accidentally fell into the river and was lost. But not a word about it was spoken to Sakuntala.

At last they arrived at Hastinapur ; and sent words to the king. The king asked his family priest, Gautama, to inquire of them the cause of their coming. Whereupon the priest met them at the gate, knew the object of their coming and informed the king of it. The king denied Sakuntala and took

her to be a woman of lost character. At the intercession of the priest she and her companions were brought before the king. On the king's publicly disowning her, the disciples went away saying that the king would have to repent of it. Sakuntala asked Priyambada to produce the ring, but on being told that it had been lost, she fell senseless on the ground. When she revived she made an eloquent appeal on moral and religious grounds. But all was in vain. The priest then came forward and asked the king to allow her to stay in his house till she gave birth to a child. The king consented, and when Sakuntala was following the priest, Menaka with her irradiant form appeared and taking hold of her daughter vanished. Every one present there was astonished and frightened.

After this incident, one day while the king was out on inspection, a certain fisherman, charged with the theft of a royal ring, was brought before him. The account given by the fisherman as to how he came by the ring is the same as given in the drama. On the production of the ring, the king remembered everything regarding Sakuntala.

Sorrowing for Sakuntala, the king passed three long years ; at the end of which he was invited by Indra to kill some demons. While he was coming back from the realm of Indra, he alighted on the hermitage of Maricha. There he saw a young boy tormenting five lions. From the vaunting speeches of the boy the king gathered that the boy was a scion of the race of Puru. But while he was in an indecisive mood as to the parentage of the boy, he met the sage Maricha, from whom he came to know every thing. And thus the couple, Sakuntala and Dushyanta, became once more united, till death parted them.

The story given in the drama is materially the same as narrated in the Padmapurana. Yet the poet has ingeniously introduced several scenes to give the story an air of life and truth, and has handled the whole thing so skilfully and with such innovations that all through the piece traces of a masterly hand and true dramatic touch are visible. The second scene—the interview of the hero and the heroine—has been considerably altered. In the original, Sakuntala herself receives and exchanges words with the king, and her actions and manners give no hint as to de-

The story of the Sakuntala how far original and how far derived.

ciphering the attitude of her mind towards the king. But in the play, Sakuntala is a bashful virgin, smitten with love at the first sight of the king, standing confused at the change of her own feeling. The sweet, simple and innocent maiden, Anasuya, is the poet's creation. And the Priyambada of the play is entirely a different creature.

The transmutation of Kanwa's absence for a day into an absence for months on a pilgrimage is a happy one. A day is but a small space of time to persuade a maiden, brought up in a hermitage, to consent to marry a perfect stranger. The air of improbability which hangs about the whole story is removed by this happy device. Then the whole of the incidents described in the first, second and third Acts owe their existence to the fertile imagination of the poet.

The curse of Durbasa and Kanwa's affectionate treatment of Sakuntala, after his return from his sojourn, is a matter common to both the *Purana* and the play. The *Purana* tells us that Priyambada accompanied Sakuntala to Hastinapur; and it was she who lost the ring in the river. This is an awkward affair. The curse of the irreful sage affects the king's memory so far as Sakuntala is concerned. When Priyambada stands before him, there is no reason why the king should not know an old acquaintance of his. And it is a striking fact that Priyambada who knew every thing about the king's private marriage with Sakuntala does not speak a word on Sakuntala's behalf. And then to make Priyambada the instrument of the loss of the ring is to make a mess of the whole thing. It was she who appeased the wrath of the sage, and knew full well the value of the safe keeping of the ring. She would be the last person to drop it carelessly into the river. From a consideration of these things it seems clear that to allow Priyambada to accompany Sakuntala is to defeat partly the effect of the curse. The poet has therefore exercised his sound judgment in making her stay in the hermitage.

The scene of the public repudiation of Sakuntala passing through the hands of the poet has assumed, as it were, a new form. The *Purana* supplies only the names of Sarngarava and Saradwata; but it is the poet who gives us two living beings. The long speech dilating on one's duties towards one's wife and son, put into the mouth of Sakuntala, is out of place here. And the quarrel of Dushyanta and Sakuntala about each other's

pedigree, more suited to Billingsgate, does dishonour to a royal court. The poet has recast this part of the scene so as to suit the occasion.

The opening scene of the sixth Act is materially the same in both ; but the poet has utilised the occasion by giving a vivid picture of the Police officers of his day. There is agreement, in the main, between the two in the next scenes. But the chamberlain and the nymph Sanumati appear, the first time, in the play. The invention of the scene in which Bidushaka is in trouble is with a purpose. The description of the hermitage of Maricha, the interview with the refractory child, the gradual revealing of the secret of the boy's parentage, the union of the king and Sakuntala, and finally the scene of visiting Maricha, and the unravelling of the secret cause of the lovers' separation are all a fine edifice reared upon the bare ground-work laid out by the *Purana*.

The first scene with which the play opens is accessory to the second in which the seed is sown, and then circumstances favouring its growth are introduced. The love which the king conceives for Sakuntala at the first sight is of too deep a nature to be momentary. Hence he goes on inquiring into the parentage of Sakuntala to see if there be any obstacle to their being united. But the chief of the hermitage is not at home. His consent can not be had. Yet the union can not be put off till obtaining the consent. And in sooth Kanwa's presence before the marriage mars the whole action of the play. In the meantime the king seeks for opportunities for seeing Sakuntala. With the thought of Sakuntala haunting him day and night, he finds no rest, and no pleasure even in his favourite recreation,—sporting. Under such circumstances the want of a confidante is felt and that want is removed by the introduction of the jester. He serves a double purpose : (1) the putting a stop to hunting and thus creating leisure to gather the project regarding Sakuntala to a head ; and (2) the introduction of some comic element to break the dull monotony of the scene. The opportunity which the king seeks offers itself. The hermits send an embassy to the king asking him to come over to the hermitage to guard their sacrifices. But there is an apparent difficulty to remove. As he was making preparations for departure, words from his mother asking his presence at the city arrive. He is at first at a loss to extricate himself from this

difficulty ; but a thought strikes him and he acts upon it. He sends the jester as his substitute to the city ; and thus one difficulty in the way of Durbasa's curse being effective is removed.

The introductory monologue to the third Act brings forward the action of the play to an advanced stage. The king is now at leisure to seek out Sakuntala who is drooping on account of her love for the king.

For a second time the lovers meet. In the presence of the two companions, the youthful pair with solemn pledges enter on a solemn stage of life. Had the action been stopped here, the play would have been commonplace and lost its attractions. To heighten the action, the ireful sage Durbasa is introduced. He curses Sakuntala ; but she being absorbed in thoughts about her absent lord does not hear it. The friends of Sakuntala take steps to mollify the sage and thus avert the tragic fate that would otherwise have come upon Sakuntala.

The action of the play has now become intricate. It is no longer smooth. The companions of Sakuntala and the reader are alike anxious for her. At this stage Kanwa is introduced for the furtherance of the action. He adopts the right means to the solution of the problem, by sending Sakuntala to her husband's house, in the company of his sister, Gautami, and two disciples, Sarngarava and Saradwata. On the way the ring of recognition, as fate would have it, is lost ; but Sakuntala was unaware of it. The curse of Durbasa does its work. The king publicly repudiates Sakuntala, in spite of the sharp remonstrance of Sarngarava.

Had there been only one of the disciples, matters would have fared worse. Sarngarava without Saradwata would have, as a consequence of his ire, brought about a very deplorable result ; and Saradwata without Sarngarava would have failed in properly pressing the claims of Sakuntala, and there would have been no scene of altercation furnishing occasion for the full display of the moral elevation of the hero, and the moral indignation of the heroine. By an ingenious device Bidushaka was removed ; otherwise his presence would have been detrimental to the proper turn which the action had taken.

The introduction of the supernatural element interferes

with the plan of the priest regarding Sakuntala's stay in his house, and thus furnishes room for bringing to full view the depth of the nature of the king ; his strong and passionate love for Sakuntala, that surged upon him with doubled and redoubled force on the recovery of the ring.

The recovery of the ring like its loss was a matter of pure accident and points to the moral that the joy and sorrow of human beings depend in most cases upon circumstances which lie beyond their control.

The scene of the king's sorrow and heartfelt remorse is heightened by the episode of the merchant's shipwreck. The nymph Sanumati is introduced with a purpose. She sees the state of the king that she might inform Sakuntala of it who being apprised of the sincere and heartfelt sorrow and remorse of the king would be fairly disposed to forgive him for disowning her without cause ; and prepare her for the coming good luck, which, had it come upon her all of a sudden, might have given her a shock too strong for her delicate nature. Bhavabhuti introduces, in the 3rd Act of the *Uttaracharita*, Sita in an invisible form with the view that she might personally observe and gauge the feelings of Rama towards her ; and being satisfied of her husband's want of fault and capriciousness in the matter of her banishment would be ready to forgive her husband. Surely Bhavabhuti has taken the hint from this scene of Sanumati introduced in an invisible form to watch the actions of king Dushyanta and amplified it into a long Act. The scene of Bidushaka's woful plight is put in by way of illustrating what is called the "expulsive power of emotions." Indra's invitation is the stepping-stone to the attaining of the final object, *viz.*, the re-union of the pair. The scene of the boy and the lion-whelp is the gradual bringing of circumstances upon circumstances to lead the king to the conclusion that he is about to enter his longed for paradise of bliss.

A critical study of the celebrated native dramatists has not yet properly begun in India. Fortunately, however, the *Sakuntala* has been studied critically by an able critic. Some of the interpretations of the drama which he has proposed are given below :—

Interpretations of the
Sakuntala.

The drama in a concrete shape conveys the following lessons :—

(1) The actions of every individual, inasmuch as he is a member of society, affect society at large. Of all his actions marriage has a direct bearing on the interests of society. The union of a particular man and woman is conducive to the good or bad not of that couple alone but of the whole society. This abstract lesson is conveyed through the concrete instance of Dushyanta's marriage.

(2) Conjugal love should be cultured in such a way that it should learn to merge self in the universal. Where it assumes a selfish turn to the neglect of its dues to society, it proves a bane to itself and does not prosper. This is the meaning of the curse of Durvasa.

(3) Marriage, an important institution tending to the growth of society, should be made as publicly as possible. The secret forms of marriage, however valid, should be avoided. For, their remote tendency is towards the disintegration of society.

(4) Unless the senses be controlled, knowledge, however great, is of little or no avail. It alone is no safeguard against a man's downfall.

(5) The drama is in an allegorical shape a protest against the teaching of the Vedānta that this universe,—the manifestation of Brahman, is rather an illusion; that the soul or *ātman* should rise above this illusion (or *Prakṛiti*) and shake it off. Kalidasa tries to show that the so-called illusion (*Prakṛiti*) is as much a reality as the *Puruṣa*. The *Puruṣa* cannot do without the *Prakṛiti*. They are constant co-relatives. Dushyanta stands for the *Puruṣa* and Sakuntala for the *Prakṛiti*. The union and interdependence of Dushyanta and Sakuntala with and on each other is the symbolic representation of the correlation of the Ego and the non-ego;—of the subject and the object.

ANASUYA is a gentle maid brought up in the midst of simplicity;—of a guileless heart, and devotedly attached to Sakuntala. Her actions and speeches disclose that she is the youngest of the three. To borrow the idea of the critic,

A critical estimate of the principal characters.

she is a bud about to be unfolded. She is frank, polite and hospitable, and has the boldness of innocence.

PRIVAMBADA, though a maiden, is not a girl. Her sentiments are those of a woman. She is very fond of making witty remarks, and is an expert in repartee. She is ingenious, strong in devices, capable of strong attachment, and a close observer, specially in matters relating to love.

SAKUNTALA is a maiden bordering on womanhood. Her heart, when we first see her, is already under the influence of love though that feeling has not yet assumed a clear and distinct form. She is guileless, but she feels no scruple in telling an untruth if it serves her ends without doing injury to others. Her capacity for love is unbounded. She can forget herself, forget the world and everything, when she is absorbed in thoughts of love. She is gentle and meek, yet she can undauntedly give vent to her moral indignation against a ruler of the earth. But she is not vindictive. She has that benign graciousness, that forgivingness and that kindly nature, the presence of which in a woman makes a goddess of her, and a heaven of home.

KANWA, the central figure of the story, is a hermit. We know him to have taken the vow of celibacy and to have led the life of a recluse apart from the bustle and tumult of cities. Yet his nature is not stern; but the kindest possible. His heart is steeped in affection and has a strong sympathy with and love for all the objects of creation. He is forgiving, affable, winning and has a strong sense of duty. Of a calm and serene temperament, of pure and austere habits, the venerable sage commands the respect of all who come in contact with him, and standing on a platform high above the common level of humanity teaches the lofty precept "love thy enemies."

In DUSHYANTA the poet has depicted the ideal of a noble king. It can not be denied that the ideal is short of perfection. The king has some frailties; but they are incident to a strong youthful nature. He is of an impulsive nature, but he has never allowed his impulses to run riot and lead him astray. Living in an age of Brahmanic hierarchy, he does not shrink from contradicting the Brahmans when he does not find in his heart to agree with them; yet he is extremely

respectful to the commonest of them ; and hence, in the opinion of the critic, he represents the combination of ages past and of ages to come. Of a strong independent judgment, of unflinching devotion to duty, and of high moral elevation, he is the idol of his subjects and a father to them. His physical prowess, his indefatigable capacity for work of an active nature are of a superior order. A friend of the good, an inveterate enemy of the wicked, he is a devoted husband, an affectionate father, and a virtuous, just and benign ruler.

Of the minor characters :—

GAUTAMI is a venerable old woman of a strong practical common sense.

BATAYANA, the chamberlain, is an old, devoted, dutiful and affectionate servant.

SARNGARAVA is a young ascetic of high powers, of indomitable spirit and undaunted energy ; of a fiery temper and unflinching devotion to his spiritual leader. His mind has not yet attained to that maturity which characterises those that have betaken themselves to the path of salvation.

SARADWATA is a calm, meditative, pious young man, not given to wrangling. He has a strong common sense and decision of character. His mind, rising above all earthly pursuits, has considerably advanced in the path of salvation.

The Uttararamacharita, a drama of considerable celebrity from the pen of Bhavabhuti, the poet of deep pathos and the sublime, bears some resemblance to the Sakuntala. The Uttaracharita opens with the installation of Maharaja Ramchandra and his queen Sita on the throne of Ayodhya, and in this respect does not compare with the Sakuntala, the first three acts of which are taken up with a description of the hero's devices for gaining the hand of the heroine.

The real comparison begins after the banishment of Sita and the public disowning of Sakuntala. The pangs of love which the heroes of both the plays feel at the separation from their respective queens is a matter common to the two plays. But Bhavabhuti excels in describing the deep pathos and the heart-stirring incidents.

In both the plays the supernatural element has been intro-

duced ; but Bhavabhuti has taken a greater advantage of it in heightening the action of the play. The wild scenery of mountains, streams and forests, as described in the Uttara-charita, impresses the reader with a sense of the awful and sublime grandeur of nature. But the scenery of the hermitage of Kanwa with its rippling Malini flowing by, its hills and dales, presents a striking contrast in this respect. They disclose the calm and loving aspect of nature with which the poet's imagination has a strong sympathy. In both the plays there is occasion for introducing the horrors of battle and bloodshed. But Kalidasa dismisses it with a passing remark, whereas Bhavabhuti dilates on it ; his imagination revels in the description of the horrible spectacle of the battle-field, the fiery energy of the warriors and the hideous sounds produced by the clashings of arms, clankings of war-chariots and huge elephants.

In the closing scenes the resemblance is greater. Dushyanta sees his unknown son, feels his heart overflowing with affection for him ; and from a collation of circumstantial evidence concludes the boy to be his son. In the Uttara-charita precisely similar is the predicament of Rama with regard to his unknown sons. Both Sita and Sakuntala are exemplary wives. But Sita's devotion to her husband is of a transcendental nature ; her forgivingness veiges on improbability.

अभिज्ञानशकुन्तलम् ।

या सृष्टिः स्रष्टुराद्या ब्रह्मति विधिहुतं या हवि र्या च होत्री
 ये द्वे कालं विधत्तः अतिविषयगुणा या स्थिता व्याप्य विश्वम् ।
 यामाहुः सर्व्ववीजप्रसूतिरिति यया प्राणिनः प्राणवन्तः
 प्रत्यक्षाभिः प्रपन्नस्तनुभिरवतु वस्ताभिरष्टाभिरीशः* ॥ १
 नान्दाले १४५ तानिः अष्टाभिः

सूत्रधारः । नेपथ्याभिसुखमवलीक्य । आर्य्ये यदि नेपथ्यविधा-
 नम् अवसितम् इतस्तावदागम्यताम् ।

प्रविश्य

नटी । अज्जउत्त इअ म्हि (१)

सूत्रधारः । आर्य्ये अभिरूपभूयिष्ठा परिषदियम् ॥
 अद्य खलु काक्षिदासग्रथितवस्तुना अभिज्ञानशकुन्तलनामधेयेन
 नवेन नाटकेनोपस्थातव्यमस्माभिः । तत् प्रतिपात्रमाधीयतां
 यत्नः ।

(१) आर्य्येपुत्र इयमस्मि ।

* प्रसन्नः इति पाठः कश्चित् दृश्यते । Preference is to be given
 to प्रसन्नः, for it defines the position and relation of तनुभिः more
 clearly.

परिषत् इति विद्यासुगिरुतः पाठः ।

नटी । सुविहिदप्यशोषदाए अज्जस्स ण किं वि परिहा-
इस्सदि (१)

मूत्रधारः । आर्य्ये कथयामि ते भूतार्थम् ।
तर- आ परितोषाद्विदुषां न साधु मन्ये प्रयोगविज्ञानम् ।
रा- बलवदपि शिक्षितानामात्मन्यप्रत्ययं चेतः ॥ २

नटी । एवं खेदं । अणन्तरकरणिज्जं दाव अज्जो
आणवेदु । (२)

मूत्रधारः । किमन्यदस्याः परिषदः श्रुतिप्रसादनतः* ।
तदिमम् एव तावदचिरप्रवृत्तमुपभोगक्षमं योषसमयमधिकृत्य
गीयताम् सम्प्रति हि ।

वोक्तिः-^१सुभगमलिलावगाहाः पाटलसंसर्गसुरभिवनवाताः ।
प्रच्छायसुलभनिद्रा दिवसाः परिणामरमणोयाः ॥ ३
नटी । तह । (३)

(१) सुविहितप्रयोगतया आर्य्यस्य न किमपि परिहास्यते ।

(२) एवमेतम् । अनन्तरकरणीयं तावत् आर्य्यः आज्ञापयतु ।

* कुवचित् पुस्तके । श्रुतिप्रसादनतः, गीतात् इति पाठः दृश्यते । गीतात् is
superfluous. श्रुतिप्रसादनतः alone is sufficient for the purpose.

* Kalidasa is never unnecessarily prolix

नटी । अथ कदमं उण उदुं अधिकरिष गाइस्सम् । This additional
speech of the Actress, which is found in some editions, is not
in good taste. For her business is not to suggest, but to carry
out the wishes and directions of the stage-manager.

(३) तथा । सुभगः सखिलं अगारः मेव तम् ।

शकुन्तलायाः स्वस्यैव । अगारः अगारः अगारः

गायति

इसोसितुस्त्रिधाइं भमरेहिं सुउमारकेसरसिद्धाइं ।

ओदंसअन्तिदअमाणा पमदाओ सिरीमकुसुमाइं ॥ (१) ४

सूत्रधारः । आर्य्यं साधु गीतम् । अहो रागवद्धचित्त-
वृत्तिरालिखित इव सर्व्वतो रङ्गः । तदिदानीं कतमत् प्रक-
रणम् आश्रित्य एनमाराधयामः ।

नटो । गं अज्जमिस्सेहिं पढमं एव्व आणत्तं अहिस्साण-
सउन्दलं णाम अपुव्वं णाडअं पओए अहिकरोअदु त्ति । (२)

सूत्रधारः । आर्य्यं सम्यगनुबोधितोऽस्मि अस्मिन् क्षणे
विस्मृतं खलु मया । कुतः

तवास्मि गीतरागेण हारिणा प्रमभं हृतः । आपुस्वापरना
एष राजिव दुष्यन्तः सारङ्गेणातिरंहसा ॥ तदाभिमन्युना
निष्क्रान्तो

प्रस्तावना

ततः प्रविशति मृगानुसारी सशरचापहस्तो राजा रथेन सृत्य ।

सूतः । राजानं मृगश्चावलोक्य । आयुष्मन्

क्षणासारे ददच्चक्षुस्त्वयि चाधिज्यकार्मके ।
मृगानुसारिणं साक्षात् पश्यामीव पिनाकिनम् ॥

मृगानुसारी भमरे

(१) { ईषदीषक्षुस्त्वयि भमरेः मृगानुसारी भमरेः ।

अवतंसयन्ति दद्यमानाः प्रमदाः शिरीषकुसुमानि ॥

(२) ननु आर्य्यमिश्रेः प्रथममेव आज्ञप्तम् अभिज्ञानशकुन्तलं नाम अपुव्वं

नाटकं प्रवीणे अधिक्रियतामिति ।

मृगानुसारी भमरे मृगानुसारी भमरे मृगानुसारी भमरे

राजा । सूत दूरमसुना सारङ्गेण वयमाकृष्टाः ।

अयं पुनरिदानीमपि *नक्षत्राणां दृष्टिः*

ग्रीवाभङ्गाभिरामं मुहुरनुपतति स्यन्दने दत्तदृष्टिः* *देवदाह*

पश्चार्द्धेन प्रविष्टः शरपतनभयाद्भूयसा पूर्वकायम् ।

दर्भैरर्द्धावलोदैः अमविवृतमुखभ्रंशिभिः कौर्णवर्णा ^०

पश्योदग्रमुत्तुह्वयति बहुतरं स्तोकमुर्ध्वां प्रयाति ॥

सूतः तेन दृष्टः
तदेष कथमनुपतत एव स प्रयत्नप्रेक्षणीयः संवृत्तः ॥ ७

सूतः । आयुष्मन् उदुघातिनो भूमिरिति मया रश्मि-
मयमनाद्रथस्य मन्दोक्तो वेगः तेन मृग एष विप्रकृष्टान्तरः ।
सम्प्रति समदेशवर्त्तिनस्ते न दुरासदो भविष्यति ।

राजा । तेन हि सुच्यन्तामभीषवः ।

सूतः । यदाज्ञापयत्यायुष्मान् । रथवेग निर्दृश्य ।

आयुष्मन् पश पश

मुक्तेषु रश्मिषु निरायतपूर्वकाया

*मन्त्रः परलक्ष्मी भवति
संश्रयभागा मानो
निष्कम्पः*

अभिनोक्ति

निष्कम्पचामरशिखा निभृतोर्ध्वकर्णाः ।

आत्मोद्धतैरपि रजोभिरलङ्घनीया

धावन्यमो मृगजवाक्षमयेव रथाः ॥

राजा । सत्यम् अतोत्य हरितो हरिंश्च वत्तेन्ते वाजिनः ॥ ८

* बह्वदृष्टिरिति विद्यासागरपादाः । दत्तदृष्टिः seems to be the more natural reading For the antelope casts his eyes once and again on the car. बह्वदृष्टिः requires that his eyes are to be fixed as it were on the car, which seems to be highly improbable with his running at full speed for life.

तथाहि ^{देखने में}

यदालोके सूक्ष्मं व्रजति सहसा तद्विपुलतां
यदन्तर्विच्छिन्नं भवति कृतमन्थानमिव तत् ।
प्रकृत्या यद्वक्रं तदपि समरेखं नयनयोरू
न मे पार्श्वं किञ्चित् क्षणमपि न दूरे रथजवात् ॥ ८ ॥
मृत पशैरनं व्यापाद्यमानम् । शरसन्धानं नाटयति ।

नेपथ्ये

भो भो राजन् आश्रममृगोऽयं न हन्तव्यो न हन्तव्यः ।
मृतः । आकर्ण्यवलीक्य च । आयुष्मन् अस्य खलु ते वाणपथ-
वर्तिनः कृष्णसारस्यान्तरे तपस्विन उपस्थिताः ।
राजा । ससम्भ्रमम् । तेन हि निगृह्यन्तां वाजिनः ।
मृतः । तथा रथं स्थापयति ।

ततः प्रविशति सर्शिष्यो वैखानसः ।

वैखानसः । हस्तमुदय्य । राजन् आश्रममृगोऽयं न हन्तव्यो
न हन्तव्यः ।

न खलु न खलु बाणः सन्निपात्योऽयमस्मिन्
मृदुनि मृगशरीरे तूलराशविवाग्निः * ।

क्व वत हरिणकाणां जीवितं चातिलोलं

विषयः

क्व च निशितनिपाता वज्रसाराः शरास्ते ॥ १० ॥

पुष्पराशविवाग्निः is another reading found in many editions.

But it is not an apt simile. तूलराशौ carries home to the reader's mind the speaker's idea.

तत् साधुव्रतसन्धानं प्रतिसंहर सायकम् ।

आर्त्तलाणाय वः शस्त्रं न प्रहत्ते मनागमि * । ११

राजा । एष प्रतिसंहतः । यथोक्तं करोति ।

वैखानसः । सदृशमेतत् पुरुवंशप्रदीपस्य भवतः ।

जन्म यस्य पुरोर्वंशे युक्तरूपमिदं तव ।

पुत्रमेवंगुणोपेतं चक्रवर्त्तिनमाप्नुहि † ॥ १२

राजा । सप्रणामम् । प्रतिगृह्येताम् ।

वैखानसः । राजन् समिदाहरणाय प्रस्थिता वयम् ।

एष खलु कण्वस्य कुलपतेः ‡ अनुमालिनौतीरमाश्रमो

दृश्यते । न चेदन्यकार्यातिपातः प्रविश्य प्रतिगृह्यतामाति-

थेयः सत्कारः । अपिच

रस्यास्तपोधनानां प्रतिहतविघ्नाः क्रियाः समवलोक्य ।

ज्ञास्यसि कियद्भुजो मे रक्षति मौर्वीकिणाङ्ग इति ॥ १३

* ते शस्त्रं इति विद्यासागरधृतः पाठः ।

† In several editions an additional speech is introduced through the mouth of the disciples. इतरौ । सर्वथा चक्रवर्त्तिनं पद्ममाप्नुहि । Dramatic justice requires that these two characters should speak something. But the part which is assigned to them does not further the action of the play, nor gives them any distinct individuality. They merely echo the sentiment of their leader. It is better, then, to leave them alone. The aim of the author in introducing them seems to be to give an air of respectability to their leader.

‡ काश्यपस्य is another reading. It seems that the mention of the proper name, instead of the family one, is more suitable to the present occasion.

राजा । अपि सन्निहितोऽत्र कुलपतिः ।

वैखानसः । इदानीमेव दुहितरं शकुन्तलाम् अतिथि-
सत्काराय सन्दिश्य दैवमस्याः प्रतिकूलं शमयितुं सोमतीर्थं
गतः ।

राजा । भवतु तामिव पश्यामि । सा खलु विदितभक्तिं
मां महर्षेः कथयिष्यति ।

वैखानसः । साधयामस्तावत् । सशिष्यो निष्क्रान्तः ।

राजा । मूत नोदयाश्चान् पुण्याश्रमदर्शनेनात्मानं पुनीमहे ।

मूतः । यदाज्ञापयत्यायुषान् । भूयो रथवेगं निरूपयति ।

राजा । समन्तादवलोक्य । मूत अकथितोऽपि ज्ञायत एव
यथायमाश्रमस्तपोधनस्येति ।

मूतः । कथमिव ।

राजा । किं न पश्यति भवान् । इह हि

नोवाराः शुकगर्भकोटरमुखभ्रष्टास्तरूणामधः

स्वभावात्

प्रस्रिग्धाः क्वचिदिह लीफलभिदः ^{तस्यैव} मूच्यन्त एवोपन्नाः ।

विश्वासोपगमादभिन्नगतयः शब्द सहस्ते नृगाम्

तोयाधारपथाच्च वल्कलशिखानिस्यन्दरेखाङ्किताः ॥ १४

मूतः । सर्व्वमुपपन्नम् ।

राजा । लोकात्मन्तरं गत्वा । तपोवननिवासिनामुपरोधो
माभूत् एतावत्येव रथं स्थापय यावदवतरामि ।

मूतः । धृताः प्रग्रहाः अवतरत्यायुषान् ।

राजा । अवतीर्थ । मूत विनीतवेशेन प्रवेष्टव्यानि तपो-

वनानि नाम । इदं तावदुगृह्यताम् । सूतायाभरणानि धनुषीपनीय
अर्पयति । सूत यावदाश्रमवासिनः प्रत्यवेक्ष्य अहमुपावर्त्ते ताव-
दाद्रष्टृष्ठाः क्रियन्तां वाजिनः ।

सूतः । तथा । निष्क्रान्तः ।

राजा । परिक्रमावलीक्य च । इदमाश्रमद्वारं यावत् प्रवि-
शामि । प्रविश्य निमित्तं सूचयन् ।

शान्तमिदमाश्रमपदं स्फुरति च बाहुः कुतः फलमिहास्य ।
अथवा भवितव्यानां द्वाराणि भवन्ति सर्व्वत्र ॥ १५

नेपथ्ये

इदो इदो सहीश्रो । (१) अये इत्यागन्तो सौतैर्करमरणे
राजा । कर्षं दत्त्वा । अये दक्षिणेन वृक्षवाटिकाम् आलाप
इव श्रूयते यावदत्र गच्छामि । परिक्रमावलीक्य च । अये एताम्
तपस्विकन्यकाः स्वप्रमाणानुरूपैः सेचनघटेर्बालपादपेभ्यः पयो
दातुम् इत एवाभिवर्त्तन्ते । निपुणं निरूप्य । अहो मधुरमासां
दर्शनम् ।

शुद्धान्तदुर्लभमिदं वपुराश्रमवासिनो यदि जनस्य । अति
दूरोक्तताः खलु गुणैरुद्यानलता वनलताभिः । १६
यावदिमां छायामाश्रित्य प्रतिपालयामि । विलोकयन् स्थितः ।

ततः प्रविशति यथोक्तव्यापारा सह सखीभ्यां शकुन्तला ।

शकुन्तला । इदो इदो सहीश्रो । (२)

(१) इत इतः सख्यौ ।

(२) इत इतः सख्यौ ।

अनसूया । हला सउन्दले तुवत्तो वि तादकस्सवस्स
अस्समरुक्खभा पिअदरे त्ति तक्केमि जेण गोमालिआकुसुम-
पेलवा वि तुमं एदाणं आलवालपूरणे णिउत्ता । (१)

शकुन्तला । ण केअलं तादणिओओ एव्व अत्थि मे
सोदरसिणेहो वि एदेसु । (२) नाब्बेन सिञ्चति ।

राजा । कथमियं सा कण्वदुहिता । असाधुदर्शी खलु
तत्रभवान् काश्यपः य इमामाश्रमधर्मे नियुङ्क्ते ।



इदं किलाव्याजमनोहरं वपुस्

तपःक्षमं* साधयितुं य इच्छति॥

ध्रुवं स नीलोत्पलपत्रधारया ।

शमीलतां केतुमृषिर्व्यवस्यति ॥

निदर्शना,

१० \

भवतु पादपान्तरित एव एनां किस्सुआं पश्यामि ।

तथा करोति ।

शकुन्तला । सहि अनसूए अदिपिण्हेण वक्कलेन पिअं-
वदाए णिअन्तिद म्हि सिठिलेहि दाव णं । (३)

अनसूया । तह । (४) शिथिलयति ।

(१) हला शकुन्तले त्वत्तोऽपि तातकाश्यपस्य आश्रमवृक्षकाः प्रियतरा इति
तर्कयामि येन नवमङ्गिकाकुसुमपेलवापि त्वमेतेषामालवालपूरणे नियुक्ता ।

(२) न केवलं तातविद्येण एव अस्ति मे सोदरस्नेहः अपि एतेषु ।

(३) सखि अनसूये अस्तिप्रियस्नेह वक्कलेन प्रियंवदया नियन्त्रितास्मि शिथिलय-
तावदेतत् ।

(४) तथा ।

* तपःक्षममिति पाठान्तरम् ।

प्रियंवदा । एतत् पयोधरवित्यारइत्तत्रं अत्तणो जीव्वणं
उवालइ । (१)

राजा । कामम् अननुरूपमस्या वयसो वल्कलं न पुनरख-
हारत्रियं न पुष्यति । कुतः

शरसिजसन्निविष्टं शयलेनापि रम्यं अर्थान्तरन्यास
मलिनमपि हिमांशोर्लक्ष्म्यं स्वामीं तनोति । भगवत्प्रभसि
इयमधिकसन्निविष्टा वल्कलेनापि तन्वी

किमिव हि मधुराणां मण्डनं नाकृतौनाम् ॥ १८

शकुन्तला । अयतोऽवलीक्य । एसो वादेरिदपल्लवङ्गुलीहिं
तुवरावेइ विअ मं केसररुक्खओ जाव णं सम्भावमि । (२)
परिक्रामति ।

प्रियंवदा । हला सउन्तले एतत् एव्व दाव मुहुत्तत्रं चिट्ठ
जाव तुए उवगदाए लदासणाहो विअ अत्रं केसररुक्खओ
पडिभाइ । (३)

शकुन्तला । अदो क्व पिअंवदा सि तुमं । (४)

राजा । प्रियमपि तथ्यमाइ शकुन्तलां प्रियंवदा । अस्याः
खलु ।

(१) अत्र पयोधरवित्यारयित्वा आत्मनी यौवन उपालभस्य ।

(२) एष वादेरितपल्लवाङ्गुलीभिः स्वरयति इव मां केसररुक्मणः यावदेनं
सम्भावयामि ।

(३) इहा शकुन्तले अत्र तावत् मुहुर्न तिष्ठ यावत्तया उपगतया लतासमा
इव अयं केसररुक्मणः प्रतिभाति ।

(४) अतः खलु प्रियंवदासि त्वम् ।

अधरः किसलयरागः कोमलविट्पानुकारिणी बाहू ।

कुसुममिव लोभनीयं यौवनमङ्गेषु सन्नद्धम् । १६ उपमा

अनसूया । हला सउन्तले इअं सअवरवह्ण सहआरस्स तुए
किदणामहेआ वणजोसिणित्ति णोमालिआ णं विसुमारदा
सि । (१)

शकुन्तला । तदा अत्ताणं वि विसुमरिस्सं । लतामुपेत्य
अवलोक्य च । हला रमणीए खु काले इमस्स लदापाअवमिहु-
णस्स वइअरो मंभुत्तो ! णवकुसुमजोव्वणा वणजोसिणी बह-
पल्लवदाए उवहोअक्खमो सहआरो (२) पश्यन्ती तिष्ठति ।

प्रियंवदा । अणसूए जाणामि किं णिमित्तं सउन्दला
वणजोसिणिं अदिमेत्तं पेक्खदि त्ति । (३)

अनसूया । न खु विभावेमि कहेहि । (४)

प्रियंवदा । जह वणजोसिणी अणुरूवेण पाअवेण संगदा
अवि णाम एव्वं अहं वि अत्तणी अणुरूवं वरं लहेअं त्ति । (५)

(१) हला शकुन्तले इय स्वयंवरवधू सहकारस्य त्वया कृतनामधेया वनज्योत्-
कति नवमङ्गिका एनां विद्युतासि ।

(२) तदात्मानमपि विस्मरिष्यामि । हला रमणीये खलु काले अस्स लता-
पादपनिधुनस्य व्यतिक्रमः संवत्सः । नवकुसुमयौवना वनज्योत्स्ना वहुपल्लवतया
उपभोगक्षमः सहकारः ।

(३) अनसूये जानासि किमिमित्तं शकुन्तला वनज्योत्स्नामतिमात्रं प्रेक्षते इति ।

(४) न खलु विभावयामि ।

(५) यथा वनज्योत्स्ना अनुरूपेण पादपेन सङ्गता अपिनाम एवम् अङ्गमभि-
वासात्कुसुममिव लोभनीयं यौवनमङ्गेषु सन्नद्धं इति ।

शकुन्तला । एसो णूणं तुह अत्तगदो मणोरहो । (१)

कलसमावर्जयति ।

राजा । अपि नाम कुलपतेरियमसवर्णक्षेत्रसम्भवा स्यात् ।

अथवा कृतं सन्देहेन

असंशयं चक्षप्रियवृक्षमा
यान्तरन्यासः यदार्थसस्यामभिलाषि मे मनः ।
सन्तं हि सन्देहपदेषु वस्तुषु
प्रमाणमन्तःकरणप्रवृत्तयः ॥ २०

तथापि तत्त्वत एनामुपलप्स्ये ।

शकुन्तला । ससम्भमम् । अम्हो स लिलसेअसंभमुगदो णोमा-
लिअं उज्झिअ वअणं मे महुअरो अहिवट्टइ । (२)

समरबाधां रूपयति ।

राजा । ससृहमुवलीकम् ।
याङ्गाङ्गि- जलप्राङ्गां दृष्टिं स्पृशसि बहुशो तेषामुसतीं
नसंकीर्णरहस्याख्यायीव खलसि मृदु कर्णान्तिकचरः ।
मासोक्तिः करौ व्याधुन्वत्याः पिवसि रतिसर्वस्वमधरं
वयं तत्त्वान्वेषाकृधुकर हृदयं खलु कलसी ॥ २१
एव ता अन्वेषणं गतं २ गो १५/२०

(१) एष नूनं तवात्मगतो मनोरथः ।

(२) अम्हो सलिलक्षसीकसंभ्रमोदगतो नवमल्लिकामुलम्बित्वा वदनं मे मधुकरो
ऽभिवर्तते ।

• एतदनन्तरं कश्चित् पुस्तके दृश्यते ।

साधु बाधनमपि रमणीयमस्याः ॥

यतो यतः षट्चरणीऽभिवर्तते ततस्ततः प्रेषितवामलोचना ।

निवर्तितभूरियमथ शिचते भयादकामापि हि दृष्टिविधमम् ॥

शकुन्तला । न एसो धिक्को विरमइ असदो गमिस्सं ।
पदान्तरे स्थिता सदृष्टिचेपम् । कहं इदो वि आगच्छइ । हला
परित्ताअह मं इमिणा दुव्विणीदेण मधुअरेण* अहिङ्गअ-
माणं । (१)

उभे । सखितम् । का वअं परित्तादुं । दुस्सन्दं अकन्द ।
राअरक्खिदव्वाइ तवोवणाइ णाम ॥ (२)

राजा । अवसरोऽयमात्मानं प्रकाशयितुम् । न भेतव्यं न
भेतव्यम् । अर्हं किं स्वगतम् । राजभावस्त्वभिज्ञातो भवेत् ।

शकुन्तला । पदान्तरे स्थिता सदृष्टिचेपम् । कहं इदो वि मं
अणुसरइ ।

अपिच

लीलां दृष्टिमितस्ततो विभजते सम्भूलताविभ्रमाम्
आभुषेन विवर्त्तते बलिमता मध्येन कम्पलगी ।
हस्ताग्रं विधुनीति पल्लवनिभं शीत्कारभिन्नाधरा
जातेर्ब्रह्मसगभिलङ्घनभिया वाद्यैर्विना नर्तकी ॥ २३

(१) न एष छट्टः विरमति अन्यतो गमिष्यामि । कथं इतोऽपि आगच्छति ।
हला परिवर्तयिष्यां माम् अनेन दुर्विनीतेन मधुकरेण अभिभूयमानाम् ।

(२) के आवां परिवर्तयिष्यामि । दुष्मन्तम् आक्रन्द । राजरक्षितव्यानि तपोवनानि
नाम ।

(३) कथम् इतोऽपि माम् अनुसरति ।

* दुर्विनीतेन दुष्टमधुकरेण इति पाठो न सम्यक् । दुष्ट is superfluous
for दुर्विनीत brings out the sense.

† राजरक्षितव्यानि is better than राजरक्षितानि ।

राजा । सत्वरमुपसृत्य ।

अभिज्ञानशकुन्तलम्

कः पौरवे वसुमतीं शासति शासितरि दुर्विनीतानाम् ।

अयमाचरत्यविनयं सुग्धासु तपस्विकन्यासु ॥ २३

सर्वा राजान दृष्ट्वा किञ्चिदिव सम्भ्रान्ताः ।

अनसूया । अज्ज ण कुवु किं वि अच्चाहिदं । इअं णो
पिअसही महुअरेण अहिहअमाणा कादरोभूदा । (१)

शकुन्तलां दर्शयति ।

राजा । शकुन्तलाभिमुखी भूत्वा । अपि तपो वर्धते ।

शकुन्तला । साध्वसादवचना तिष्ठति ।

अनसूया । दाणि अदिहिविसेसलाहेण । हला सउन्तले
गच्छ उडअं फलमिस्सं अग्धं उवहर । इदं पादोदअं
भविस्सदि । (२)

राजा । भवतॄणां मूढतयेव गिरा कृतमातिथ्यम् ।

प्रियंवदा । तेन हि इमस्मिं पच्छाअसौअलाए सत्तवस्स-
वेदिआए मुहुत्तअं उपविसिअ परिस्समविणोदं करेदु अज्जो (३)

राजा । नूनं यूयमप्यनेन कर्मणा परिश्रान्ताः ।

(१) अस्मि न खलु किमपि अज्ञाहिमं । इयं नः प्रियसखी मधुकरेण अभि-
भूयमाना कातरौभूता ।

(२) इदानीम् अतिथिविशेषलाभेन । हला शकुन्तले गच्छ उडअं फलमि-
अग्धमुपहर । इदं पादोदकं भविष्यति ।

(३) तेन हि अस्यां पच्छायशीतलायां सत्तवस्सवेदिआयां मुहुत्तम् उपविश्य
परिश्रमविनोदं करोतु आर्यः ।

अनसूया । हला सउन्तले उइदंणो पज्जुवासणं अदिहीणं ।
एत्थ उवविसन्ह । (१)

सर्व्वे । उपविशन्ति ।

शकुन्तला । आत्मगतम् । किं णु क्वु इमं पेक्खिअ तवो-
वणविरोहिणो विआरस्स गमणीअ म्हि संबुत्ता । (२)

राजा । सर्व्वा विलोक्य । अहो समवयोरूपरमणीयं भवतीनां
सौहाद्यम् ।

प्रियंवदा । जनान्तिकम् । अणसूए को णु क्वु एसो मङ्गर-
गम्भीराकिदो चउरं पिअं आलवन्दो पहाववन्दो विअ लक्खी-
अइ । (३)

अनसूया । सहि मम वि अत्थि कोदूहलं । पुच्छिस्सं
दाव णं । प्रकाशम् । अज्जस्स मङ्गरालावजणिदो वीसम्भो मं
मन्तावेइ कदमो अज्जेण राएसिवंसो अलङ्करीअइ कदमो वा
विरहपज्जुस्सुअजणीं किदो देसो किं णिमित्तं वा सुउमारदरो
वि तवोवणगमणपरिस्समस्स अत्ता पदं उवणीदो । (४)

(१) हला शकुन्तले उचितं नः पर्युपासनं अतिथीनाम् अव उपविशामः ।

(२) किं तु खलु इमं प्रेत्य तपोवनविरोधिनः त्रिगुणस्स गमनीयसि संवत्ता ।

(३) अनसूये कोतु खलु एष मधुरगम्भीराकृतिः चतुरः प्रियम् आलपन् प्रभाव-
मानिव लक्ष्यते ।

(४) सखि ममापि अस्ति कौतूहलं । प्रत्यामि तावदेनम् आर्य्यस्य मधुरालाप-
जनितः त्रिगुणः मां मन्त्रयते कतमः आर्य्येण राजर्षिवंशः अलङ्घ्यते ; कतमी-
वा विरहपर्युतसुकननः कृतः द्वेषः । किं निमित्तं वा सुकुमारतरीऽपि तपोवनागमन-
परिग्रमस्य आत्मा पदं उपनीतः ।

शकुन्तला । आत्मगतम् । हिअश्र मा उत्तम एसा तुए
चिन्तिदाई अनसूया मन्तेइ । (१)

राजा । आत्मगतम् । कथमिदानीमात्मानं निवेदयामि
कथं वा आत्मापहारं करोमि । भवतु एवं तावदेनां वक्ष्ये ।
प्रकाशम् । भवति यः पौरवेण राज्ञा धर्माधिकारे नियुक्तः
सोऽहमविघ्नक्रियोपलभ्याय धर्मारण्यमिदमायातः ।

अनसूया । सणाहा दाणिं धम्मआरिणो । (२)

शकुन्तला । शङ्कारलज्जां रूपयति ।

सख्यौ । उभयोराकार विदित्वा । जनान्तिकम् । हला सउन्दले
जइ एत्थ अज्ज तादो सस्सिहिदो भवे । (३)

शकुन्तला । सरोषम् । तदो किं भवे । (४)

सख्यौ । इमं जीविदसव्वस्सिण वि अदिहिदिसिसें किदत्थं
करिस्सदि । (५)

शकुन्तला । तुम्हे अवेध । किं वि हिअए करिअ
मन्तेध ण वो वअणं सुणिस्स' । (६)

राजा । वयमपि तावद्भवत्योः सखौगतं किञ्चित् पृच्छामः ।

(१) हृदय मत्-सन्ताप्य एषा त्वया चिन्तितानि अनसूया मन्त्रयते ।

(२) सनाथा इदानीं धर्मचारिणः ।

(३) हला शकुन्तले यदि अत्र अद्य तातः सन्निहितो भवेत् ।

(४) ततः किं भवेत् ।

(५) इमं जीवितसर्वस्वेनापि अतिथिविशेषं कृतार्थं करिष्यति ।

(६) युवामपेतम् । किमपि हृदये कृत्वा मन्त्रये न युवयोर्वचनं शीष्यामि ।

सखी । अज्ज अणुगहो एव्व* इअं अब्भत्थणा । (१)

राजा । भगवान् काश्यपः शाश्वते ब्रह्मणि स्थित इति प्रकाशः । इयं च वः सखी तदात्मजति कथमेतत् ।

अनसूया । सुणादु अज्जो । अत्थि की वि कामिओ न्ति गेत्तणामहेओ महाप्पहावो राएमी । (२)

राजा । अस्ति श्रूयते ।

अनसूया । तं णो पिअसहीए प्हवं अवगच्छ । उअम्मा-
आए सरोरसंवड्डणादिहिं तादकस्सवो से पिदा । (३)

राजा । उज्झितशब्देन जनितं मे* कौतूहलम् । आम्ह-
लात् श्रोतुमिच्छामि ।

अनसूया । सुणादु अज्जो । पुरा किल तस्स राएसिणो
उग्गे तवासि वट्टमाणस्स किंवि जादसङ्केहि देवेहिं मेणआ णाम
अच्छरा पेसिदा णिअमविग्घकारिणो । (४)

राजा । अस्त्येतदन्यसमाधिभीरुत्वं देवानाम् ।

(१) आर्य्य अनुगह एव इयम् अभ्यर्थना ।

(२) शृणोतु आर्य्यः । अस्ति कीऽपि कौशिक इति गोब्रह्मणमध्यः सहाप्रभावः
राजर्षिः ।

(३) तं नः प्रियसख्या, प्रपन्नम् अवगच्छ । उज्झितायाः शरीरसंबद्धनादिभिः
तातकाश्यपः अस्याः पिता ।

(४) शृणोतु आर्य्यः । पुरा किल तस्य राजर्षेः, उद्ये तपसि वर्तमानस्य किमपि
जातशङ्कैः देवैः मेनका नाम असुराः प्रेषिता नियमविघ्नकारिणी ।

* अणुगह विअ is another reading ; but अणुगह एव्व is better ;
for in the latter case the degree of politeness becomes greater.

अनसूया । तदो वसन्तोदारसम ए से उन्मादइत्तमं रूपं ।
पेक्खिअ । अर्होक्ते लज्जया विरमति । (१)

राजा । परस्ताद्वस्यत एव । सर्व्वथा अप्सरःसम्भवैषा ।

अनसूया । अहङ् । (२)

राजा । उपपद्यते ।

तेनस्तूपप्रामाण्येषु कथं वा स्यादस्य रूपस्य सम्भवः ।

न प्रभातरलं ज्योतिरुदेति वसुधातलात् ॥ २५

शकुन्तला । अधोमुखौ तिष्ठति ।

राजा । आत्मगतम् । लब्धावकाशो मे मनोरथः । किन्तु
सख्या परिहासोदाहृतां वरप्रार्थनां श्रुत्वा धृतद्वैधीभावकातरं
मे मनः ।

प्रियंवदा । सञ्चितम् । शकुन्तलां विलोक्य नायकाभिमुखौ भूत्वा । पुणो
वि वक्तुकामो विश्व अज्जो । (३)

शकुन्तला । सखीमङ्गल्या तज्जयति ।

राजा । सम्यगुपलक्षितं भवत्या । अस्ति नः सञ्चरित-
श्रवणलोभादन्यदपि प्रष्टव्यम् ।

अनसूया । अलं विश्वारिअ अण्णिअन्तणाणुजोओ तवस्सि-
अणो णाम । (४)

(१) ततः वसन्तादारसमये अस्याः उन्मादयित रूपं प्रेत्य ।

(२) अथ किम् ।

(३) पुनरपि वक्तुकाम इव आर्थः ।

(४) अलं विचार्य्य अनियुक्तानामुद्योगस्तपस्विजनीयान् ।

राजा । इति सखीं ते ज्ञातुमिच्छामि ।

~~वैश्वानरं~~ किमनया ~~व्रतमाचरन्ति~~ *विवाहं यच्छति*

व्यापाररोधि मदनस्य निषेवितव्यम् ।

~~सखी~~ *अत्यन्तमेव* सदृशेक्षणवल्लीभाभिः*

आहो निवत्स्यति समं हरिणाङ्गनाभिः ॥ २५

प्रियंवदा । अज्ज धम्मचरणे वि परवमो अअं जणो
गुरुणो उण से अणुरूपवरप्पदाणे संकप्पो । (१)

राजा । आत्मगतम् । न खलु दुरवापेयं प्रार्थना ।

भव हृदय माभिलाषं सम्प्रति सन्देहनिर्णयो जातः ।

आशङ्कसे यदग्निं तदिदं स्पर्शक्षमं रत्नम् । *अप्रस्तुतप्रपञ्च*

शकुन्तला । सरोषमिव । अनसूय गमिस्स अहं । (२)

(१) आर्य धम्मचरणोऽपि परवश अयं जनः । गुरोः पुनः अस्याः अनुरूपवर-
प्रदाने संकल्पः ।

(२) अनसूये गमिष्याम्यहम् ।

* सदिरक्षेणवल्लीभाभिः

आत्मसदृशेक्षणवल्लीभाभिः ।

These are two other readings ; of which the first can be discarded in as much as the adjective cannot with strict propriety be applied to antelopes ; and does not furnish any reason for engaging the affection of Sakuntala. The second reading is less poetic. The word सदृश brings out the idea of comparison, and what the comparison is made with is easily understood. To make the matter more explicit by supplying आत्मन् would be the business of prose.

अनसूया । किं निमित्तं (१)

शकुन्तला । इमं असंबद्धप्रलाविणिं प्रियंवदं अज्जाण गोदमोण णिवेदइस्सं । (२)

अनसूया । सहि ण जुत्तं अकिदसक्कारं अदिहि विसेमं विमज्जिअ सच्छन्दो गमणम् । (३)

शकुन्तला । न किञ्चिदुक्ता प्रस्थितैव ।

राजा । यहीतुमिच्छन् निगृह्यात्मानम् । आत्मगतम् । अहो चेष्टा-
प्रतिक्रिया कामिजनमनोवृत्तिः । अहं हि यादृशी शरीरस्तेष्टारः
राक्षसी ~~अहं शरीरं त्वत्प्रेमा उक्ता~~ तां विनापि इति एवाक-
अनुयास्यन् मुनितनयां महसा विनयेन वारितप्रसरः ।
स्थानादनुचलन्नपि गत्वेव पुनः प्रतिनिवृत्तः ॥ ७ ॥

प्रियंवदा । शकुन्तला निरुप्य । हला ण दे जुत्तं गन्तुं । (४)

शकुन्तला । सधूमदम् । किं निमित्तं । (५)

प्रियंवदा । रुक्वसेअणे दुवे धारेसि मे । एहि दाव
अत्ताणं मोअवेहि तदो गमिस्ससि । वलादेना निवर्त्तयति । (६)

राजा । भद्रे वृक्षसेचनादेव परिश्रान्तामत्रभवतीं लक्ष्ये ।
तथाह्वयाः ।

(१) किं निमित्तम् ।

(२) इमाम् असंबद्धप्रलापिनीं प्रियंवदाम् आर्यायै गौतम्यै निवेदयिष्यामि ।

(३) सहि न युक्तम् अकृतसत्कारम् अतिथिविशेषं विरुज्य सच्छन्दतो गमनम् ।

(४) हला न ते युक्तं गन्तुम् ।

(५) किं निमित्तम् ।

(६) वृक्षसेचने इ धारयसि मे । एहि तावत् आत्मानं मोक्षय ततो गमिष्यसि ।

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अथ प्रथमोऽङ्कः ↓

अङ्कः अङ्कः = अङ्कः विनिर्दिष्टः

५१ ६ ३३०८



सखासावतिमात्रलोहिततली वाह घटोत्पेपणाद

अद्यापि स्तनवेपथुं जनयति श्वासः प्रमाणाधिकः ।

सस्तं कर्णगिरौषरोधि वदने घर्माभसां जालकं*

बन्धे संसिनि चैकहस्तयमिताः पर्याकुलमूर्च्छजाः ॥ २८

तदहमेनामनृणां करोमि अङ्गुलीय दातुमिच्छति ।

उभे । नाममुद्राचराण्यनुवाच परस्परमवलीकयत ।

राजा । अलमस्मानन्यथा सम्भाव्य । राज्ञः परियहोऽयम्
इति राजपुरुषं मामङ्गुच्छत ।

प्रियवदा । तेन हि न अरिहृदि एदं अङ्गुलीअञ्च अङ्गुली-
विअञ्च । अज्जस्स वअणेन अरिणा दाणिं एसा । किञ्चिद्विहस्य
हला सउन्तले मोइदा मि अणुअम्यिणा अज्जेण अहवा महा-
राएण । गच्छ दाणिं । (१).

शकुन्तला । आत्मगतम् । जइ अत्तणो पभविस्स । प्रकाशम्
का तुमं विसज्जिदव्वस्स रुन्धिदव्वस्स वा । (२)

राजा । शकुन्तला विलोक्य । आत्मगतम् । किं नु खलु यथा
वयमस्याम् एवमियमप्यस्मान् प्रति स्यात् । अथवा लब्धाव-
काशा मे प्रार्थना । कुतः ।

(१) तेन हि नाहति एतदङ्गुलीयकमङ्गुलीविधौग । आर्यस्य वचनेन अनृणा
इदानीम् एषा । हला शकुन्तले मोचितासि अनुकम्पिना आर्येण अथवा महाराजेन ।
गच्छ इदानीम् ।

(२) यदि आत्मनः प्रभविष्यामि । का त्वं विसृज्यस्व रीद्व्यस्य वा ।

* वद्धमिति पाठः पुस्तकेषु दृश्यते । राघवभट्टेन सस्तमिति पाठः द्रुतः ।



वाचं न मिश्रयति यद्यपि महचोभिः
 कर्णं ददात्यभिमुखं मयि भाषमाणे ।*
 कामं न तिष्ठति मदाननसंमुखोना
भुयिष्ठमन्यविषया न तु दृष्टिरस्याः ॥ ३८
 विस्तृत

नेपथ्ये ।

भो भोस्तपस्विनः सन्निहितास्तपोवनमत्स्वर^{क्षा}ण्यै भवत ।
 प्रत्यासन्नः किल मृगयाविहारी पार्थिवो दुष्मन्तः ।

branch तुरगखुरहतस्तथाहि रेणुर्
विटपविषक्तजलार्द्रवल्कलेषु ।
 पतति परिणतारुणप्रकाशः

शलभमसूह इवाश्रमदुमेषु ॥ ३९
 अपिच । *like a swarm of bees, raised by the heat of the horses, re- in of the honey, on the gloe of the setting sun, fall on the the branches of which are*
 तीव्राघातप्रतिहततरुः स्कन्धलग्नैकदन्तः *hung bark not with war*
 पादाकृष्टव्रततिवलयासङ्गमञ्जातपाशः ।

* ददात्यभिमुखं is another reading ; कर्णं ददाति means turns her ears towards. अभिमुख becomes redundant.

+ In some editions the whole of the first line is read as a compound. In that case the meaning becomes very obscure. As it stands, it is not obscure ; but the meaning is not very beautiful Pandit Premchandra Tarkabagis reads in his edition तीव्राघातादभिमुखतरुस्कन्धलग्नैकदन्तः which gives an intelligible sense.

मूर्त्ती विघ्नस्तपस इव नो भिन्नसारङ्गयूथो

धर्म्मारण्यं प्रविशति गजः स्यन्दनालोकभीतः ॥ ३१

सर्व्याः । कथं दत्त्वा किञ्चिदिव संभ्रान्ताः ।

राजा । आत्मगतम् । अहो धिक् पौरा अस्मदन्वेषिणस्तपो-
वनमुपगन्धन्ति । भवतु प्रतिगमिष्यामस्तावत् ।

अनसूया । अज्ज इमिणा आरख्खअवुत्तन्तेण पज्जाउलम्ह ।
अणुजानीहि णो उड्ढअगमणाअ । (१)

राजा । ससम्भ्रमम् । गच्छन्तु भवत्यः । वयमप्याश्रमपीडा
यथा न भवति तथा प्रयतिष्यामहे ।

सर्व्वे । उत्तिष्ठन्ति ।

सख्यौ । अज्ज असम्भाविदअदिहिसक्कारा भूयोवि
पेक्खण्णिमिच्चं लज्जेमो अज्जं विस्सविदं । (२)

राजा । मा मैवम् । दर्शनेनैव भवतीनां पुरस्कृतोऽस्मि ।

शकुन्तला । अणमूण् अहिणअकुससृद्धेण परिक्वदं मे
चलणं कुरवअसाहापरिलगं अ वक्कलं । दाव परिवालेध मं
जाव णं मोआप्पेमि । (३) राजानमवलोकयन्ती सव्याजं विलम्ब्य सह
सखीभ्यां निष्क्रान्ता ।

(१) आर्य्य अनेन आरख्यकवृत्तान्तेन पर्याकुलाः स्त्रियः । अनुजानीहि नः
सटमगमनाय ।

(२) आर्य्य असम्भावितानिधिसत्कारा भूयोऽपि प्रेक्षणनिमित्तं लज्जामहे आर्य्यं
विज्ञापयितुम् ।

(३) अनसूये अभिनवकुशसूत्या परिकृतं मे श्वरणम् । कुरवकशास्त्रापरिलग्नं
च वक्कलं । तावत् प्रतिपालयतम् मां यावदेतन्मोक्षयामि ।

राजा । मन्दौत्सुक्योऽस्मि नगरगमनं प्रति । यावदनु-
यात्रिकान् समेत्य नातिदूरेण तपोवनस्य निवेशयेयम् । न
खलु शक्नोमि शकुन्तलाव्यापारादात्मानं निवर्त्तयितुम् ।
मम हि

१॥ गच्छति पुरः शरीरं धावति पश्चादसंस्थितं चेतः ।*
चौनांशुकमिव केतोः प्रतिवातं नीयमानस्य ॥ ३२

निष्क्रान्ता, सर्वे ।

प्रथमोऽङ्कः ।

* असंस्तुतम् is another reading. The meaning becomes clear if we adopt the reading असंस्थितम् । असंस्तुतं means not acquainted or familiar. My mind refuses to go with my body ; as if, it is not familiar with my body. But this would be going too far. Such a conceit mars the beauty of the poem otherwise so beautiful.

द्वितीयोऽङ्कः ।

ततः प्रविशति विषयी विदूषकः ।

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विदूषकः । मित्रस्य । भोदिष्टं एदस्स मअआसीलस्स रस्यो
वअस्सभावेण णिव्विस्सो म्हि । अअं मअो अअं वराहो अअं
सद्दुलो त्ति मज्झसे वि गिम्हविरलपाअवच्छाआसु वणराइसु
आहिण्णोअइ * । पत्तसंकरकसाआइ कडुआइ गिरिण-
ईजलाई पोअन्ति । अणिअदवेलं सुल्लमंसभूइठो आहारो
अण्होअइ । तुरगाणुधाअणकण्डसंधियो रत्तिअम्भ वि णिकामं
सद्दद्वं णत्थि । तदो महन्ते एव्व पञ्चसे दासीए पुत्तेहिं सउणि-
लुइएहिंवणगहण † कोलाहलेण पडिबोधिदो म्हि । एत्तएण
दाणिं वि पीडा ण णिकमइ । तदो गण्डस्स उवरि पिण्डओ
संबुत्तो । हिओ किल अम्हेसु ओहीणिसु तत्तहोदो मिआणुमारेण
अस्समपदं पविठ्ठस्स तावसकस्सआ सउन्दला णाम मम अधस्सदाए
दंसिदा । सपद णअरगमणस्स मणं कहं वि ण करइ । अज्ज
वि तस्स तं एव्व चिन्तअन्तस्स अच्छीसु पहादं आसि । का गदी ।
जाव णं किदाचारपरिक्कमं पैक्खामि । परिकस्य अवलीक्य च । एसो
वाणासणहत्थाहिं जअणोहिं वनपुप्फमालाधारिणोहिं परिवुदो

(*) विद्यासागरद्वयपाठः “आहिण्णोअइ अउवोदी अउवो” । “अउवोदी
अउवो”—This portion seems to be superfluous. For वनराजि
includes several अउवो and conveys the idea that they wan-
dered from one forest to another.

† वनगहण (वनगहण) seems to be the more natural reading ;
for it is a technical term of hunting.

इदो एव्व आशच्छइ पिअवअस्सो । होदु अङ्गभङ्गविअलो
विअ भविअ चिह्मिस्सं जइ एव्वं वि णाम विस्समं लहेअं ।
दण्डकाष्ठमवलम्ब्य स्थितः । (१)

ततः प्रविशति यथानिर्दिष्टपरिवारो राजा ।

राजा ।

कामं प्रिया न सुलभा मनस्तु तद्भावदर्शनायामि । *

अकृतार्थेऽपि मनसिजे रतिमुभयप्रार्थना कुरुते ॥५॥

प्रसङ्ग

(१) विदू । भो दिष्टम् एतस्य सृगयाशीलस्य राज्ञः वयस्यभावेन निर्व्विण्णोऽस्मि ।
अयं सृगः अयं वराहः अयं शार्दूल इति मध्याह्नेऽपि यौगविरलापादपच्छायासु
वनराजिषु आदिष्ट्यते । पवसङ्करकषायाणि कटुकानि गिरिनदीजलानि पीयन्ते ।
अनियतवेलं शूल्यमासभूयिष्ठः बाह्वारः अद्यते । तुरगानुधावनकण्डितसन्धेः रात्रौ
अपि प्रकाशं शयितव्यं नास्ति । ततो मइति एव प्रत्युषे दास्याः पुत्रैः शकुनिलुम्बैः
वनगाहनकोलाहलेन प्रतिबोधितोऽस्मि । एतावता इदानीमपि पीडा न निष्णामति ।
ततः शल्यस्य उपरि पिण्डकः संवृत्तः । ह्यः किल अस्मासु अवह्नीनेषु तत्रभवतः
सृगानुसारेण आयमपदं प्रविष्टस्य तापसकन्यका शकुन्तला नाम मम अधन्यतया
दर्शिता । साम्प्रतं नगरगमनस्य मनः कथमपि न करोति । अद्यापि तस्य तामेव
चिन्तयतः अण्णोः प्रभातम् आसीत् । का गतिः । यावदेतन् कृताचारपरिक्रमं प्रेक्षे ।
एष वाणासनहस्ताभिः यवनीभिः वनपुष्पमालाधारिणीभिः परिवृतः इत एव
आगच्छति प्रियवयस्यः । भवतु अङ्गभङ्गविकल इव भूत्वा स्थास्यामि यदि एवम्
अपि नाम विश्रामं लभेय ॥

* In most of the editions, the reading adopted here is तद्भावदर्शनायामि । But Raghava Bhatta, whose soundness and erudition claim respect, follows the reading adopted in the text. And a little thought will make clear the superiority of the reading adopted by us. The king has not yet been fully assured of

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द्वितीयोऽङ्कः ।

अपनी इच्छा से अजक अलग-अलग हो कर दिन में मिले

वित्तं कृत्वा । एवमात्माभिप्रायसम्भावितेष्टजनचित्तवृत्तिः प्रार्थयितुः

विडम्ब्यते । ^{गंगाकाता है।}

1) स्निग्धं वीक्षितमन्यतोऽपि नयने यत् प्रेरयन्त्या तया

यातं यच्च नितम्बयोगुरुतया मन्दं विलासादिव ।

मा गा इत्युपकृत्या यदापि सा सास्रयमुक्ता सखी ^{माग}

सर्व्वं तत् किल मतपरायणमहो कामो ^{मेरे प्राये मेरा ही प्रेम है} स्वतुं पश्यति ॥ ^{अपने भाव को है}

विदूषकः । तथास्थित एव । भो वयस्य न मे हस्तपाश्चा

प्रसरन्ति वाग्रामेत्तएण जीआवइस्सं ॥ *

राजा । कुतोऽयं गात्रोपघातः ।

विदूषकः । कुदो किल सअं अच्छी आउलीकरिअ अस्स-
कारणं पुच्छसि †

Sakuntala's love for him. What he knows of the state of her mind is but a guess. Under such circumstances, how can the king go so far as to say that a knowledge of the state of her feelings would comfort him? What appears to be consistent with the circumstances of the case is that his mind is anxious to ascertain the attitude of Sakuntala towards him; and this meaning is borne out by the reading adopted by us. But the second line अज्ञतार्थे &c. shows that the king has been to a certain extent assured of the feelings of Sakuntala; and on this view of the case it can be contended that the other reading too gives a good sense.

* भो वयस्य न मे हस्तपादं प्रसरति । वाङ्मादेष जायसे (जीब्यसे वा) ।

† कुतः किल स्वयमपि आकुलीकृत्य अशुकारणं पृच्छसि ।

राजा । न खल्वगच्छामि ।

विदूषकः । भो वयस्य ज वेयसो खुज्जलीलं विडम्बइ तं किं अत्तणो पहावेण णं णईवेअस्स । *

राजा । नदीवेगस्तत्र कारणम् ।

विदूषकः । मम वि भवं । †

राजा । कथमिव ।

विदूषकः । एवं राअकज्जाइ उज्झिअ एअरिसे आउ-
त्तपदेसे वणचरवत्तिणा तुए होदव्वं जं सच्चं पच्चहं साव-
दसमुच्छारणेहिं संखोहिअसंधिवंधाणं मम गत्ताणं अणोसो
अस्सि संवुत्तो । ता पसादइस्सं विसज्जिदुं मं एक्काहं वि दाव
विस्समिदुं । ‡

राजा । स्वगतम् । अयं चैवमाह । ममापि काश्यपसुताम्
अनुस्मृत्य मृगयाविकृतं चेतः । कुतः

न नमयितुमधिज्यमस्मि शक्तो धनुरिदमाहितसायकं/मृगेषु ।

सहवसतिमुपेत्य यैः प्रियायाः कृत इव मुग्धविलोकितोपदेशः ॥

↓ * भो वयस्य यद वेयसः कुजलीलां विडम्बयति तत् किम् आत्मनः प्रभावेण ननु
नदीवेगस्य ।

† ममापि भवान् ।

‡ एवं राजकार्याणि उज्झित्वा एतादृशं आकुलप्रदेशे वनचरवृत्तिना त्वया
सवितथ्यं । यत् सत्यं प्रत्यहं आपदसमुत्सारणेः संजीभितसन्धिवन्धानां मम
मावाणाम् अनीग्रीडस्मि संवृत्तः । तत् प्रसादयिष्यामि विद्यष्टुं माम् एकाहमपि तावद
विश्रमितुम् ॥

विदूषकः । राज्ञीमुखं विलोक्य । अतभवं किं वि हिअए
करिअ मत्तेइ । अरखे मए रुइअं आसि ।*

राजा । सञ्चितम् । किमन्यत् । अनतिक्रमणीयं सुहृद्-
वाक्यमिति स्थितोऽस्मि ।

विदूषकः । चिरं जीअ । गन्तुमिच्छति । †

राजा । वयस्य तिष्ठ सावशेषं मे वचः ।

विदूषकः । आणवेदु भवं । ‡

राजा । विश्रान्तेन भवता ममाप्येकस्मिन्ननायासे
कर्मणि सहायेन भवितव्यम् ।

विदूषकः । किं मोदअखण्डिआए । तेन हि अअं सुग-
होदो जणा । §

राजा । यत्र वक्ष्यामि । कः कोऽत्र भोः ।

प्रविश्य

दौवारिकः । प्रणम्य । आणवेदु भट्टा । ¶

राजा । रैवतक सेनापतिस्तावदाह्वयताम् ।

दौवारिकः । तह । निष्क्रम्य सेनापतिना सह पुनः प्रविश्य ।

* अवभवान् किमपि हृदये कृत्वा मन्त्रयते । अरखे मया रुदितमासीत् ।

† चिरं जीव ।

‡ आज्ञापयतु भवान् ।

§ किं मोदअखण्डिकायां । तेन हि अयं सुगृहीतः जनः ।

¶ आज्ञापयतु भर्ता ।

एसो असावन्नोक्कण्ठो इदो दिस्सदिट्ठि एव्व भट्ठा चिट्ठइ ।
उपसम्पदु अज्जो । *

सेनापतिः । राजानमवलोक्य । दृष्टदाषापि स्वामिनि मृगया
केवलं गुण एव संवृत्ता । तथाहि देवः

अनवरतधनुर्ज्यामकालनक्रूरपूर्वम् ^{महो}

रविंकिरणमहिष्णु स्वेदलेशैरभिन्नम् ^{रति}

अपचितमपि गात्र व्यायतत्वादलक्ष्यं ^{Prop. action of the eye}

गिरिचर इव नागः प्राणसारं बिभर्ति ॥ ४ ॥

उपेत्य । जयतु स्वामी गृहोत्थापदमरणं किमन्यत्राव-
स्थीयते ।

राजा । मन्दोत्साहः कृतोऽस्मि मृगयापवादिना माठयेन ।

सेनापतिः । जनान्तिक्म । सखे स्थिरप्रतिबन्धो भव । अहं
तावत् स्वामिनाश्चतुर्हस्तिमनुवर्त्तये ^{प्रकाशम् । प्रलपत्वेष-}
वैधेयः ननु प्रभुरेव निदर्शनेनम् । ^{let him bark}

मदच्छेदकशोदरं लघु भवत्युत्थानयोग्यं वपुः ^{अथ मे विह्वलं}

सत्त्वानामपि लक्ष्यते विह्वलमच्चित्तं भयक्रोधयोः ।

उत्कर्षः स च धान्वनां यादृषवः मिध्यन्ति लक्ष्ये चले

मिथैव व्यसनं वदन्ति मृगयामोहग्विनादः कुतः ॥ ५ ॥

विदूषक । कृतकरीषम् । १० अत्तभवं पकिदिं आअस्सो ।

* तथा । एष आज्ञावचनोत्कण्ठ इतः दसदृष्टिरेव भर्ता तिष्ठति ।
उपसर्पतु आर्यः ।

† कृतकरीषम्—कृतकः कृत्रिमः रीषः यस्मिन् कर्मणि तत् यथातथा—
with affected or assumed anger.

तुमं दाव अङ्गवौदो अङ्गवीं आहिण्णन्तो णरणंसिआलोलुवस्स
जिण्णरिच्छस्स कस्स वि भुहे पडिस्ससि ।*

राजा । भद्र सेनापते आश्रमसन्निकुले स्थिताः स्मः अतस्ते
वचो नाभिनन्दामि । अद्य तावत्

गाहन्तां महिषा निपाकुसलिलं शृङ्गेमुहुस्ताडितं
 कायाबद्धकदम्बक-मृगकुलं रोमन्मथ्यस्यतु ।
 विस्मयं क्रियतां वराहवतिभिर्मस्तार्चातः पल्लवे

विश्रामं लभतामिदञ्च शिथिलज्याबन्धमस्मात् ॥

सेनापतिः । यत् प्रभविष्णवे रोचते ।

राजा । तेन हि निवर्त्तय पूर्वगतान् वनग्राहिणः । यथा
च न मे सैनिकास्तपीवनमुपरुर्न्वान्त तथा निषेद्धव्याः ।

पश्य

शमप्रधानेषु तपोधनेषु गूढं हि दाहात्मकमस्ति तेजः ।
स्पर्शानुकूला इव सूर्यकान्तास्तद्व्यतेजोऽभिभवाद्भवन्ति ।
सेनापतिः । यदाज्ञापयति स्वामो । *हस्तो कौ तेज*
विदूषकः । धंसदु दे उच्छाहवृत्तन्तो । *५ वागे लगे वद*
नामार्क - लयव

निष्क्रान्तः सेनापतिः ।

राजा । परिजनं विलोक्य । अपनयन्तु भवत्यो मृगयाविशम् ।
रैवतक त्वमपि स्वं नियोगमशून्यं कुरु ।

* अन्नभवान् प्रकृतिमापन्नः त्वं तावत् अटवीतः अटवीं आदिष्टवान् नर-
नासिकाखिलपस्य जीर्णचंस्य नस्यापि मुखे पतिष्यसि ।

‡ ध्वंसता ते चत्सहस्रान्तः ।

परिजनः । जं देओ आणवेइ । निष्कान्तः । *

विदूषकः । कअं भअदा णिम्मच्छिअं । सम्पदं एदस्सिं
पाअवच्छाआए विरइदलदाविटाणदंसणी आएआसणेणिसीददु
भवं जाव अहं वि सुहासोणो होमि । †

राजा । गच्छायतः ।

विदूषकः । एदु भवं । ‡

उभौ । परिक्रम्येपविष्टौ ।

राजा । माटव्य अनवाप्तचक्षुःफलोऽसि येन त्वया
दर्शनीयं वस्तु न दृष्टम् ।

विदूषकः । णं भवं अगदो मे वट्टइ । §

राजा । सर्व्वः कान्तमात्मानं पश्यति । तामाश्रमललाम-
भूतां शकुन्तलामधिकृत्य ब्रवीमि ।

विदूषकः । खगतम् । होदु से अवसरं न दाईस्सं । प्रकाशम्
भो वअस्स दे तावमकस्सआ अवभत्यणोआ दीसइ । ¶

* यददेवः आज्ञापयति ।

† कृतं भवता निर्दिष्टिकं । साम्प्रतम् एतस्यां पादपञ्चायायां विरचितस्तुता-
वितानदर्शनीयायाम् आसने निषीदतु भवान् यावदहमपि सुखासीनी भवामि ।

‡ एतु भवान् ।

§ ननु भवान् मे अयती वर्त्तते ।

¶ भवतु अस्मै अवसरं न दास्यामि । भो वयस्स तव तापसकस्सका
अभ्यर्थनीया इह्यते ।

राजा । सखे न परिहार्यं वस्तुनि पौरवाणां मनः
ग्रवर्त्तते * ।

सुरयुवतिमश्वं किल मुनेरपत्यं तदज्भिताधिगतम् ।
अर्कस्योपरि शिथिलं च्युतमिव नवमल्लिकाकुसुमम् ॥

विदूषकः । विद्वय । जह कस्स वि पिण्डखल्लूरुहं उव्वे-
इदस्स तित्थिलीए अहिन्नामो होइ तह इत्थिआरअणपरि-
हाइणो भअदो इअं अवभत्यणा । †

राजा । न तावदेनां पश्यसि येनैवमवादीः ।

विदूषकः । तं क्व रमणिज्जं जं भअदोवि विम्वअं
उप्पाटेइ । ‡

राजा । वयस्य किं बहुना §
चित्रे निवेश्य परिकल्पितमच्चयोगम् §

रूपोच्चयेन मनसा विधिना कृतान् ।

* In some of the editions, there is a couplet here which
in our opinion is not in strict keeping with the spirit of the
conversation. The couplet is :—

निवारितनिमेषाभिः नेवपङ्क्तिभिरन्यखः ।

नवामिन्दुकलां लोकः केन भावेन पश्यति ॥

† यथा कस्यापि पिण्डखल्लूरुहजितस्य तित्थिआमभिलाषो भवति तथा
श्रीरत्नपरिभाषिणो भवतः इयमभ्यर्थना ।

‡ तन् खलु रमणीयं यद् भवतीऽपि विषयमुत्पादयति ।

§ चित्रे निवेश्य इति कश्चित् पाठः । स तु न ह्ययः मनसैति द्वितीयपक्षे
तद् यस्य प्रीकृतान् ।

स्त्रीरत्नसष्टिरप्य प्रतिभाति सा मे

आवश्यम्

धातुर्विभुत्वमनुचिन्त्य वपुश्च तस्याः ॥

विदूषकः । जइ एवं पञ्चादेसो दाणिं रूववदोणं । (१)

राजा । इदं च मे मनमि वर्तते ।

अनाघ्रातं पुष्यं किसलयमलूनं कररुहैर्

अनाविद्धं रत्नं मधु नवमनास्त्रादितरसम् ।

अखण्डं पुण्यानां फलमिव च तद्रूपमनघं

न जाने भोक्तारं कमिह समुपस्थास्यति विधिः ॥*

पञ्चादो

(१) यदि एवं प्रत्यादेश इदानीं रूपवतीनाम् ।

* This sloka occurs in the अङ्कारशतक of Bhartrihari and is read there as

अनाघ्रातं पुष्यं किसलयमलूनं कररुहै

रनाविद्धं रत्नं मधुनवमनास्त्रादितरसम् ।

अखण्डं पुण्यानां फलमिव भवद्रूपमनघं

न जाने भोक्तारं कमिह समुपस्थास्यति इति ॥

If traditions be believed in, Bhartrihari was the brother of Vikramaditya, and therefore, a contemporary of Kalidasa. Supposing that Bhartrihari was the brother of Vikrama, it may be asserted as a possible view of the case that Kalidasa with a view to do honour to the royal poet made room for the verse in his immortal work. Or, it may be that both of them drew it from some common source. Scholars, however, are of opinion that Bhartrihari, grammarian, philosopher, and poet in one, is posterior to Kalidasa. "Bhartrihari lived in the first half of the seventh century. The Chinese traveller I Tsing, who spent more than twenty years in India at the end

विदूषकः । तेन हि लघु परित्याज्यदु गं भवां मा कस्स वि
तवस्सिणो इङ्गुलितेज्जमिस्सचिक्कणमौसस्स हत्थेपडिहिइ । (१)

राजा । पराधीनो खलु तवभवती । न च सन्निहितोऽल
गुरुजनः ।

विदूषकः । अध भअन्तां अन्तरेण केरिमो से दिट्ठि-
राओ* । (२)

राजा । निमर्गादेव अप्रगल्भस्तुपस्त्रिकन्याजनः । तथापि तु
अभिमुखे मयि मंहतमोक्षितं
हसितमन्यनिमित्तकतोदयम् ।

विनयवारितवृत्तिरतस्तथा

न विवृतो मदनो न च संवृतः ॥

विदूषकः । ण क्वु दिट्ठमेत्थस्स तुह अङ्ग आरोहइ । (३)

of that century, records that, having turned Buddhist monk, the poet again became a layman; and fluctuated altogether seven times between the monastery and the world."

Macdonell.

It has been shown elsewhere that the poet must have realised the ignominy of poverty; and there is little truth in the saying that he was the brother of King Vikramaditya.

(१) तेन हि लघु परिवायतां एनां भवान् । मा कस्यापि तपस्विनः इङ्गुलो
नेकमिच्छिक्कणशीर्षस्य हस्ते पतिष्यति ।

(२) अध भवन्ताम् अन्तरेण कीदृशः अस्याः दृष्टिरागः ।

(३) न खलु दृष्टमात्रस्य तव अङ्गमारोहति ।

what is the
state of her
as expressed
in gestures.

* अथ अथ इति प्रश्ने ।

राजा । मिथः प्रस्थाने पुनः शालौनतयापि कामम् आवि-
ष्कृती भावस्तत्रभवत्या । तथाहि

दर्भाङ्कुरेण चरणः क्षत इत्यकाण्डे

तन्वो स्थिता कतिचिदेव पदानि गत्वा ।

आसीद्विह्वलवदना च विमोचयन्तो /

शाखासु वल्ललम्पस्तमपि द्रुमाणाम् ॥ ११ ॥

विदूषकः । तेण हि गह्वौदपाहेभ्यो ह्राह । किदं तु ए
उववणं तवोत्रणं त्ति पेक्खाम् । (१)

राजा । मखे तपस्विभिः कौचित् परिज्ञातोऽस्मि । चिन्तय
तावत् केनापदेशेन मक्तदपि आश्रमे वसामः ।

विदूषकः । को अवरो अपदेशो तुम्हाणं राआणं णीवार-
छट्ठभाअ अम्हाणं उवहरन्तु त्ति । (२)

राजा । मूखं अन्यज्ञागधेयमेतेषां रक्षणे निपतति यद्रत्न-
राशोनपि विहायाभिनन्द्यम् । पश्य

तिरेकं यदुत्तिष्ठति वगैर्भ्यो नृपाणां क्षयि तत्फलम् ।

तपःषड्भागमक्षयं ददत्यारण्यका हि नः ॥ १३ ॥

नेपथ्ये

हन्त मिहार्थो स्वः ।

राजा । कर्णं दत्त्वा । अये धौरप्रशान्तस्वरैस्तपस्विभिर्भवि-
तव्यम् ।

(१) तेन हि गृहीतपाद्येयः भव । कृतं त्वया उपवनं तपोवनमिति प्रेक्षे ।

(२) कोऽपरः अपदेशः युष्माकं राज्ञा । नीवारवृक्षभागम् अस्माकम् उपहरन्तु
इति ।

प्रविश्य

दौवारिकः । जेदु जेदु भट्टा । एदे दुवे इसिकुमारआ
फडिहारभूमिं उपट्टिदा । (१)

राजा । तेन हि अविलम्बितं प्रवेशय तौ ।

दौवारिकः । एस पवेसेमि । निक्कस्य ऋषिकुमारकाभ्यां सह
प्रविश्य । इदो इदो भगवन्ता । (२)

उभौ । राजानं विलोकयतः ।

प्रथमः । अहा दौर्मितोपि विश्वमनीयतास्य वपुषः ।
अथवा उर्ध्वपद्ममेतदृषिभ्यो नार्तिभिन्ने राजान् । कुतः

ॐ अध्याक्रान्ता वसतिरमुनाप्याश्रमे सर्व्वभोग्ये
रक्षायोगादयमपि तपः प्रत्यहं सञ्चिनोति ।

अस्यापि द्यां स्पृशति वशिनधारणद्वन्द्वगोतः

पुण्यः शब्दः । सुनिरिति मुहुः केवलं राजपूर्य्यः ॥ १४ ॥

द्वितीयः । गौतम अयं स बलभित्सखो दुष्यन्तः ।

प्रथमः । अयकिम् ।

द्वितीयः । तेन हि

नैतच्चित्रं यदयमुदधिष्यामस्मीमां धरित्वौ

एकः कृत्स्नां नगरपरिघप्रांशुबाहुर्भुनक्ति ।

आशंसन्ते ममितिषु सुराः सक्तवैरा हि दैत्यैः * दीपकम्
अस्याधिज्ये धनुषि विजयं पौरुहते च वज्रे ॥ १५ ॥

(१) जयति जयति भर्ता । एतौ द्वौ ऋषिकुमारौ प्रतिहारभूमिम् उपस्थितौ ।

(२) एष प्रवेशयामि । इत इतो भगवन्तौ ।

* आशंसन्ते सुरयुवतयो बह्वेरादि दैत्यैः इति बहुपुस्तकसम्मतः पाठः । स न

उभौ । उपगम्य । विजयस्व राजन् ।

राजा । आसनादुत्थाय । अभिवादये भवन्तौ ।

उभौ । स्वस्ति भवते । फलान्युपहरतः ।

राजा । सप्रणामं परिगृह्य । आज्ञामिच्छामि ।

उभौ । विदितो भवानाश्रमसर्दारमहस्यः तेन भवन्तं
प्रार्थयन्ते ।

राजा । किमाज्ञापयन्ति ।

उभौ । तत्रभवतः कण्वस्य महर्षेरसान्निध्यात् रक्षांसि नः
इष्टिविघ्नमुत्पादयन्ति । तत् कतिपयरात्रं सारथिद्वितीयेन
भवता सनाथीक्रियतामाश्रम इति ।

राजा । अनुगृहीतोऽस्मि ।

विदूषकः । अपवाय्य । एसा दाणिं अणुजला दे अवभ-
त्यणा * । (१)

राजा । स्मितं कृत्वा । रैवतक महचनादुच्यतां सारथिः
सञ्चाणासनं रथमुपस्थापयेति ।

सङ्गच्छते । सुरयुवतीनां दैत्यैः सङ्घ वङ्गवैरवं कीदृशम् न लक्ष्मणान्तरेण अर्थापत्तिं
विना वा तन्नीपपद्यते, लक्षणास्थीकारार्थं नच किमपि विशिष्टं प्रयोजनं वर्त्तते नापि
रुद्धिः । तथापि “शङ्कारे ललितोद्गारे” सिद्धहस्तस्य कवेः “भीक्ष्यते सुरवन्दीनाम्”
इत्याद्युक्ते रनुरूपः एष पाठः इत्यलं विस्तरण ।

(१) एषा इदानीं अनुकूला ते अभ्यर्थना ।

* “एस दानीं भग्दी अणुजलीगलहत्थी” is the reading of some
editions.

दौवारिकः । जं देओ आणवेइ । निष्क्रान्तः । (१)

उभौ । सहषम् ।

अनुकारिणि पूर्वेषां युक्तरूपमिदं त्वयि ।

आप्रव्याभयसन्नेषु दीक्षिताः खलु पौरवाः । १८ ॥

राजा । सप्रणामम् । गच्छतां पुरो भवन्ती । अहम् अपि
अनुमदमागत एव ।

उभौ । विजयस्व । [निष्क्रान्ती ।]

राजा । माठय्य अप्यस्ति शकुन्तलादर्शने कुतूहलम् ।

विदूषकः । पढमं सपरिवाहं आसि दाणिं रक्खसवुत्तन्तेन
विन्दु वि ण अवसेसिदो । (२)

राजा । मा भषाः ननु मत्समोपे वत्तिथसे ।

विदूषकः । एस रक्खसादो रक्खिदो म्हि । (३)

प्रविश्य

दौवारिकः । सज्जो रहो भट्टिणो विजअप्पत्थाणं अवेक्खइ ।
एस उण णअरादा देईणं आणत्तिहरओ करअहो आअदो । (४)

राजा । सादरम् । किमम्बाभिः प्रेषितः ।

दौवारिकः । अहइं । (५)

(१) यद् देवः आज्ञापयति ।

(२) प्रथमं सपत्नीबाहम् आसीदिदानीं राजसव्वत्तान्तेन विन्दुरपि नावशेषितः ।

(३) एष राजसत्तां रक्षितोऽस्मि ।

(४) सज्जोऽथोभर्तुर्विजयप्रस्थानमपेक्षते । एष पुनर्नगरात् देवीनाम् आज्ञानिहरः
करभक्त आगतः ।

(५) अथ किम् ।

राजा । ननु प्रवेश्यताम् ।

दीवारिकः । तह । निष्क्रम्य करभकेण सह प्रविश्य । एसो भट्टा
उपसप्य । (१)

करभकः । जेदु जेदु भट्टा देई आणवेइ आआमिणि
चउत्थादअहे पउत्तपारणा मे उववासो होइइ ताईंदोहाउणा
अवस्स अह्मे संभाविदव्व त्ति । (२)

राजा । इतस्तर्पास्त्रिकार्यम् इतो गुरुजनाज्ञा इयमपि
अनतिक्रमणायम् किमत्र प्रतीवधेयम् ।

विदूषकः । तिसङ्खूविअ अन्तराले चिह्न । (३)

राजा । सत्यमाकुलाभृतोऽस्मि ।

नृप । कृत्ययोर्भिन्नदेशत्वाद् द्वैधीभवति मे मनः ।

पुरः प्रातहतं शैले स्रोतः स्रोतोवहो यथा ॥ २७॥

विचिन्त्य । सखे त्वमम्बया पुत्र इति प्राङ्मुखोऽहोतः । अतो
भवान् इतः प्रतिनिवृत्य तपस्त्रिकार्यव्यग्रमनसं मामावेद्य तत्र-
भवतीनां पुत्रकृत्यम् अनुष्ठातुमर्हति

विदूषकः । न कलु मं रक्खाभारुअं गणीमि । (४)

राजा । सन्धितम् । भो महान्राह्मण कथमेतद्भवति सम्भा-
व्यते ।

(१) तथा । एष भर्ता उपसर्प ।

(२) जयति जयति भर्ता । देवी आज्ञापयति आगामिनि चतुर्ध्विदसे प्रवत्त-
पारणः मे उपवासी भविष्यति । तस्मिन् दीर्घायुषा अवश्यं वयं सम्भावयितव्या इति ।

(३) विशङ्खुरिव अन्तराले तिष्ठ ।

(४) न खलु मां रक्षोभीरुं गणयसि ।

विदूषकः । अहं राज्ञाण्येण गन्तव्यं तच्च गच्छामि । (१)

राजा । ननु तपोवनोपरोधः परिहरणीय इति सर्वान् अनुयात्रिकांस्त्वयैव सह प्रस्थापयामि ।

विदूषकः । सगर्वं । तेन हि जुषरात्रो हि दाणिं संवृत्तो । (२)

राजा । आत्मगतम् । अपलोऽयं वटुः । कदाचिदस्मत्प्रार्थनाम् अन्तःपुरेभ्यः कथयेत् । भवतु एनमेवं वक्ष्ये । विदूषकं इति गृहीत्वा प्रकाशम् । वयस्य ऋषिगौरवादाश्रमं गच्छामि । न खलु सत्यमेव तापसकन्यायां ममाभिलाषः । पश्य

क वयं क परोक्षमन्मथो मृगशावैः सममेधितो जनः । विष-
परिष्कसविजल्पितं संखे परमार्थेन न गृह्यतां वचः ॥ १८॥

विदूषकः । अहं । निष्कान्ताः सर्वे । (२) मालभार्गि
द्वितीयोऽङ्कः । (३) पञ्चद

द्वितीयोऽङ्कः ।

ततः प्रविशति यजमानशिष्यः कुशानादाव ।

शिष्यः । अहो महानुभावः पार्थिवो दुष्यन्तः । प्रविष्ट-
मात्र एवाश्रमं तत्र भवति राजानि निरुपद्रवाणि नः कर्माणि
प्रवृत्तानि भवन्ति ।

(१) यथा राजानुजेन गन्तव्यं तथा गच्छामि ।

(२) तेन हि युवराजोऽपि इदानीं संवृत्तः ।

(३) अथ हिम् ।

का कथा बाणसन्धाने ज्याशब्देनैव दूरतः ।

हुङ्कारेणैव धनुषः स हि विघ्नानपीडति ॥१॥

यावदिमान् वेदिसंस्तरणार्थं दर्भान् ऋत्विग्भ्यः उपनयामि ।
परिक्रम्य अश्लोक्य च । आकाशे । प्रियंवदे कस्येदमुशीरानुलेपनं
मृणालवन्ति च नलिनीपत्राणि नीयन्ते । श्रुतिमभिनीय । किं
ब्रवीषि आतपलङ्घनात् वलवदस्त्रस्था शकुन्तला तस्याः शरीर-
निर्व्वापणाय इति । तर्हि त्वरितं गम्यताम् । सा हि खलु
भगवतः कुलपतेरुच्छसितम् (१) । अहमपि तावत् वैतानिकं
शान्त्युदकम् अस्ये गौतमोदस्ते विसृज्यिष्यामि । निष्क्रान्तः ।

विष्कम्भकः ।

ततः प्रविशति कामयानावस्थी राजा ।

राजा । निश्चयः ।

पराधीन

जाने तपसो वीर्यं सा बाला परवतीति मे विदितम् ।

अलमस्मि ततो हृदयं तथापि नेदं निवर्त्तयितुम् ॥ (२) २॥

(१) भगवतः कणस्य इति कश्चित् पाठः । This reading is not in good taste. A disciple should not, except in unavoidable circumstances, utter the name of his teacher, spiritual leader or other respectable persons. The saying goes :—

आत्मनाम गुरोर्नाम नामातिरूपणस्य च ।

श्रेयस्कामो न गृह्णीयाज्जिज्ञास्यकलवधीः ॥

This custom is not confined to India alone. Students of Philology may be struck with the resemblance of this custom to what is called Ukulonipa.

(२) न च निष्ठादिव सन्निधौ निवर्त्तते ततो मे हृदयं । इति श्रीह्रीव-

वदन्वाधां विद्वन् । भगवन् कुसुमायुध त्वया चन्द्रमसा च
विश्वमनीयाभ्याम् अतिसन्धीयते कामिजनसार्थः । कुतः

तव कुसुमशरत्वं शीतरश्मित्वमिन्दोर् विरोधाभासं
द्वयमिदमयथा ^{मि} दृश्यते मद्दिधेषु । ^{अखण्ड}
विस्तृजति हिमगर्भैरग्निमिन्दुर्मयूखैः ^{द्विगोऽं} मालिनी
त्वमपि कुसुमबाणान् वज्रसारीकरोषि ॥ ३॥

भगवन् कामदेव, न ते मय्यनुक्रोशः । कुतश्च ते कुसुमायु-
धस्य सत स्तौत्स्नप्रमेतत् । विचिन्त्य । आं ज्ञातम्

अद्यापि नूनं हरकोपवह्नि उत्प्रेक्षोपमयोऽसं
स्वयि ज्वलत्यौर्ध्वं इवाम्बुराशौ । ^{मि}
त्वमन्यथा ममथ मद्दिधानां ^{उपजाति}

^{मली} भस्मावशेषः कथमेवमुष्णः ॥ ४॥

परिक्रम्य । क्व नु खलु संस्थिते कर्माणि सदस्यैरनुज्ञातः अम-
लान्तमात्मानं विनोदयामि । निश्चयः । किं नु खलु मे प्रिया-
दर्शनादृते शरणमन्यत् । यावदेनामन्विष्यामि । सूर्यमवलीक्य
इमामुग्रातपां विलां प्रायेण लतावलयवत्सु मालिनीतीरेषु,
ससखीजना शकुन्तला गमयति तत्रैव तावद्गच्छामि । परिक्रम्य ।
संस्पर्शं रूपयित्वा । अहो प्रवातसुभगोऽयमुद्देशः ।

शक्यमरविन्दसुरभिः कणवाहो मालिनीतरङ्गाणाम् ।

अङ्गैरनङ्गतप्तैरविरलमालिङ्गितुं पवनः ॥ ५॥

पुस्तकेषु धृतः पाठः । 'This reading gives a good sense ; and seems
to be an echo of the sentiment expressed in the Kumarasam-
bhava, पयश्च निवाभिमुखं प्रतीपयेत् ?

परिक्रम्यावलोक्य च । अस्मिन् वेतसपरिचिप्ते लतामण्डपे सन्न-
हितया शकुन्तलया भवितव्यम् । तथाहि

अभ्युन्नता पुरस्तादवगाढा जघनगौरवात् पद्मात् ।

द्वारेऽस्य पाण्डुसिकते पदपङ्क्तिर्दृश्यतेऽभिनवा ॥१॥

यावत् विटपान्तरेणावलोकयामि । परिक्रम्य तथा कृत्वा । सङ्घर्षम् ।
अये लब्धं नेत्रनिर्व्वाणम् एषा मे मनोरथप्रियतमा सकुसु-
मास्तरणं शिलापट्टमधिशयाना सखीभ्यामन्वास्यते । भवतु
श्रोण्यामि आसां विसम्भक्तयितानि । विलोक्यथ स्थितः ।

ततः प्रविशति यथोक्तव्यापारा सह सखीभिः शकुन्तला ।

सख्यौ । उपवीज्य सखेहम् । हला सउन्तले अवि सुहेद दे
णलिणीपत्तवाओ । (१)

शकुन्तला । किं वीएन्ति मं सङ्गीओ । (२)

सख्यौ । विषादं नाटयित्वा परस्परमवलोकयतः ।

राजा । वलवदस्वस्यशरीरा शकुन्तला दृश्यते । सवितर्कम् ।
तत् किमयमातपदोषः स्यात् उत यथा मे मनसि वर्त्तते ।
सामित्वाधं निर्व्वणं । अथवा कृतं सन्देहेन ।

वरिणी १७. सुनन्धस्त्रीशौरं शिथिलितमृणालैकवल्लयं मृणालनामकं
प्रियायाः साबाधं किमपि कमनौयं वपुरिटम् ।
ममस्तापः कामं मनसिजनिदाघप्रसरयोर
न तु ग्रीवस्यैवं सुभगमपराह युवतिषु ॥६॥

५८८

(१) इहा शकुन्तले अपि सुखयसि ते नलिनीपत्रवातः ।

(२) किं बीजयतः मां सख्यौ ।

प्रियवदा । जनान्तिक्कम् । अणसूए तस्स राएसिणो पढम-
दंमणादो आरहिअ पज्जुस्सुआ विअ सउन्तला । किं णु क्वु से
तस्सिमित्तो अअं आतड्ढो भवे । (१)

अनसूया । सहि मम वि एरिसी आसङ्का हिअअस्स ।
होदु पुच्छिस्सं दाव णं । प्रकाशम् । सहि पुच्छिअव्वा मि किं
वि । वलिअं क्वु दे सन्तावो । (२)

शकुन्तला । पुर्व्वीर्द्धेण शयनादुत्थाय । हला किं वक्तुकामासि । (३)

अनसूया । हला सउन्तले अणव्भन्तरा क्वु अम्हे
मअणगअस्स वुत्तस्सस्स । किन्तु जारिसी इतिहासणिअम्हेसु
कामअमाणाणं अवत्था सुणीअइ तारिसिं दे पेक्खामि ।
कहेहि किं निमित्तं दे सन्तावो विआरं क्वु परमत्थदो
अजाणिअ अणारम्भो पडिआरस्स । (४)

राजा । अनसूयामप्यनुगतो मदीयस्तर्कः । नहि स्वाभि-
प्रायेण मे दर्शनम् ।

(१) अनसूयै तस्य राजर्षेः प्रथमदर्शनात् आरभ्य पर्य्युत्सुका इव शकुन्तला ।
किं नु खलु अस्याः तन्निमित्तः अयम् आतड्ढो भवेत् ।

(२) सखि ममापि ईदृशी आशङ्का उदयस्य । भवतु प्रत्यामि तावदेनां
सखि प्रष्टव्यासि किमपि । बलीयान् खलु ते सन्तापः ।

(३) हला किं वक्तुकामासि ।

(४) हला शकुन्तले अनभ्यन्तरे खलु आवां मदमगतस्य उत्तालस्य । किन्तु
यादृशी इतिहासनिबन्धेषु कामयमानानाम् अवस्था श्रूयते तादृशीं ते प्रेक्षे । कथय
किंनिमित्तं स्त्री सन्तापः । विआरं खलु परमार्थतः अज्ञात्वा अनारम्भः प्रती-
कारस्य ।

शकुन्तला । आत्मगतम् । वलिञ्चं क्व मे अहिणिणसो ।
दाणिं वि सहसा एदाणं ण सक्खोमि णिएदेउं । (१)

प्रियंवदा । सहि सुठ्ठ, एसा भणइ । किं अत्तणो आतइं
उवेक्खसि । अणुदिअहं क्व, परिहीअसि अङ्गेहिं । केअलं
लावस्समई छाया तुमं ण मुच्चइ । (२)

राजा । अवितथमाह प्रियंवदा । तथाहि
V. IMPORTANT
क्षामक्षामकपोलमाननमुरः काठिन्यमुक्तस्तनं
नविप्री मध्यः क्षान्तरः प्रकामविनतावंसौ, क्विः पाण्डुरा ।
शोच्या च प्रियदर्शना च मदनक्लिष्टेयमालक्ष्यते *अथ अङ्ग*
पद्मानामिव शोषणेन मरुता स्पृष्टा लता माधवी ॥८॥
शकुन्तला । सहि कस्स वा अण्यस्स कहइस्सं । आआस-
इत्तिआ दाणिं वो भविस्सं । (३)

उभे । अदो एव्व क्व, णिव्वन्थो सिण्हजनसंविहत्तं हि
दुक्खं सज्जवेअणं होइ । (४)

(१) बलीयान् खलु मे अभिनिवेशः । इदानीमपि सहसा एतथी न शक्नोमि
निवेदयितुम् ।

(२) सखि सुठ्ठ एसा भणति । किम् आत्मनः आतङ्गम् उपेक्षसे । अनुदिवसं
खलु परिहीयसे अङ्गैः । केवलं लावण्यमग्नौ छाया त्वां न मुञ्चति ।

(३) सखि कस्य वा अन्यस्य कथयिष्यामि । आयासयित्री इदानीं वां
भविष्यामि ।

(४) अत एव खलु निर्व्वन्धः स्निग्धजनसंविभक्तं हि दुःखं सज्जवेदनं
भवति ।

राजा ।

पृष्टा जनेन समदुःखसुखेन बाला

नेयं न वक्ष्यति मनोगतमाधिहेतुम् ।

दृष्टो विवृत्य बहुशोऽप्यनया सत्त्वणम्

वत्स. ततिलो

अत्रान्तरे अवणकातरतां गतोऽस्मि ॥ ८ ॥

शकुन्तला । सहि जदो पडुइ मम दंसणपहं आअओ सो
तवोवणरक्खिआ राएसी * तदो आरहिअ तग्गएण अहि-
त्तासेण एतदवत्य म्हि संवुत्ता । (१)

राजा । सङ्गमं । श्रुतं श्रोतव्यम् ।

[८] एव तापहेतुर्निर्व्यापयता स एव मे जातः । आयं
दिवस इवार्धश्यामस्तपात्त्यये जीवलोकस्य ॥ ९० ॥

शकुन्तला । तं जइ वो अणुमअं तइ वटइ जइ तस्स
राएसिणो अणुकम्पणीया होमि । असइहा अवस्सं सिच्चइ मे
तिलोदअं । (२)

राजा । संशयच्छेदि वचनम् ।

(१) सखि यतः प्रभृति मनः दर्शनपथम् आगतः स तपोवनरचिता राजर्षिः ततः

आरभ्य तद्गतैर्न अभिलाषेण एतदवस्थां हि संवृत्ता ।

(२) तद् यदि वामनुमत्तं तथा वर्त्तेयाम् यथा तस्य राजर्षेः अनुकम्पनीया
भवामि । अन्यथा, अवश्यं सिद्धं मे तिलोदकम् ।

* राएसी इत्येतदन्तरं तदो आरहिअ इत्येतत्पूर्वम् अर्द्धंति लज्जां नाटयति ।

उभे । कइदु पिअसइ । शकुन्तला । अयमंशः दृश्यते केषु पुस्तकेषु ।

† In most of the editions the reading is अभिश्यामः । अई
श्यामः clearly indicates the points of comparison with the first
half ; and Raghava Bhatta has adopted it.

प्रियंवदा । जनान्तिकम् । अणसूए दूरगममग्नाहा अक्वमा
इयं कालहरणस्य । जस्मिं वहभावा एसा सो ललामभूतो
पोरवाणं । ता जुत्तं से अहिलासो अहिणन्दिउं । (१)

अनसूया । तह जह भणसि । (२)

प्रियंवदा । प्रकाशम् । सहि दिट्ठिआ अणुखो दे अहि-
णएसो । साअरं वज्जिअ कहिं वा ओतरइ महान्द । को
दाणिं सहआरं अन्तरेण अतिमुत्तलअं पल्लविअं सहइ * । (३)

राजा । किमत्र चित्रं यदि विशाखे शशाङ्कलेखामनु-
वर्त्तते ।

अनसूया । को उण उवाओ भवे जेण अविलम्बिअं
णिहुअं अ सहीए मणोरहं सम्पादेम । (४)

प्रियंवदा । णिहुअं त्ति चिन्तणीअं भवे सिघ्धं त्ति
सुअरं । (५)

(१) अनसूयी दूरगतमन्त्रया अक्वमा इयं कालहरणस्य । यस्मिन् वहभावा
एसा स ललामभूतः पौरवाणां तद युक्तम् अस्याः अभिलाषः अभिनन्दितुम् ।

(२) तथा यथा भणसि ।

(३) सहि दिट्ठा अनुरूप से अभिलाषः । सागरवर्ज्ययिता कुत्र वा महानदी
अवतरति । क इदानीं सङ्कारमन्तरेण अतिमुत्तलतां पल्लवितां सहते ।


(४) कः पुनः उपायी भवेत् येन अविलम्बितं निष्ठकं च सख्याः मणोरथ
सम्पादयावः ।

(५) निष्ठतमिति चिन्तनीयं भवेत् शीघ्रमिति सुकरम् ।

* The above speech is in some editions divided between
the two companions. The latter half beginning with को दाणिं
&c. is assigned to Priyambada.

अनसूया । कहंविष । (१)

प्रियंवदा । थं सो राएसी इमस्मिं सिण्णिहदिट्ठिए मूइ-
आहिलासी इमाइ दिअहाइ पजाअरकिमो लक्खीअइ । (२)

 राजा । सत्यमित्यभूत एवास्मि । तथाहि
इदमग्निश्चिरैरन्तस्तापाद्विवर्णमणीकृतं

निशि निशि भुजन्त्यस्तापाङ्गप्रसारिभिरश्रुभिः ।

॥८॥ अन्तर्भुजलितज्याघाताङ्गं सुहृर्मणिवन्धनात्

कनकवल्यं सस्तं सस्तं मया प्रतिसार्यते ॥९॥

प्रियंवदा । विचिन्त्य । हला मअणलेहो से करीअउ । तं
देअसेमावदेसेण सुमणोगोविअं करिअ से हत्थअं पावइस्सं । (३)

अनसूया । रोअइ मे सुउमारो पओओ । किं वा
सउन्तला भएाइ । (४)

शकुन्तला । को णिओओ वो विकप्पीअइ । (५)

प्रियंवदा । तेण हि अत्तणो उवस्सासपूर्वं चिन्तेहि दाव
किंवि ललिअपदवन्धनं । (६)

(१) कथमिष ।

(२) ननु स राजर्षिः अस्यां स्निग्धहृद्या सूचिताभिलाषः इमानि दिवसानि
प्रणागरक्तशः लल्यते ।

(३) हला मदनलेखः अस्मै कियताम् । तं देवशेषापदेशेन सुमनोगोषितं
कृत्वा अस्मै हस्तं प्रापयिष्यामि ।

(४) रोचते मे सुकुमारः प्रयोगः । किं वा शकुन्तला भवति ।

(५) को निग्रोशः युवयोर्विकल्पितः ।

(६) तेन हि आत्मनः उपन्यासपूर्वं चिन्तय तावत् किमपि ललितपदबन्धनम् ।

शकुन्तला । चिन्तेमि अहं । अवहीरणभीरुअं उण्ण
वेवइ मे हिअअं । (१)

राजा । अयं स ते तिष्ठति सङ्गमोत्सुको

विशङ्कसे भीरु यतोऽवधीरणाम् ।

लभेत वा प्रार्थयिता न वा श्रियं

श्रिया दुरापः कथमीप्सितो भवेत् * ॥२३॥

सख्यौ । अत्तगुणावमानिणि को दाणिं सरीरणिव्वा-
वइत्तिअं सारदिअं जोसिणिं पटन्तेण वारेइ । (२)

शकुन्तला । सन्धितम् । णिओइआ दाणिं म्हि । उपविष्टा
चिन्तयति । (३)

राजा । स्थाने खलु विस्मृतनिमेषेण चक्षुषा प्रियाम्
अवलोकयामि । यतः

पार्या उन्नमितैकभ्रूलतमाननमस्याः पदानि रचयन्त्याः ।
कण्टकितेन प्रथयति मय्यनुगमं कपोलेन ॥२३॥

(१) चिन्तयामि अहम् अवधीरणभीरु पुनः वेपने मे हृदयम् ।

(२) आत्ममुखावमानिनि कः इदानीं शरीरनिव्वापधिवीं शरदौ ज्योत्स्ना
पटाज्जेन वारयति ।

(३) नियोजिता इदानीमस्मि ।

* एतदनन्तरं कश्चित् पुस्तके अपिच ।

अयं स यस्मात् पणयावधीरणां विशङ्कनीयां करभीरु मन्यसे ।

उपागतत्वां प्रणयोन्युखी जनी न रत्नमन्विष्यति नृग्यते हि तत् ॥

अवमंजरी दृश्यते ।

शकुन्तला । हला चिन्तित्रं मए गीअवत्थु । णहु सन्निहि-
आणि उण लेहणसाहणाणि । (१)

प्रियंवदा । इमस्मिं सुओदरसुउमारे णलिणीवत्ते णहेहिं
णिकित्तवसं करेहि । (२)

शकुन्तला । यथोक्तं रूपयिता । हला सुणुह दाणिं संगअत्थं
णव दित्ति । (३)

उभे । अवहिअ म्हा । (४)

शकुन्तला । वाचयति ।

तुष्ण ण आणे हिअत्रं मइ उण कामो दिवा वि रत्तिं वि । अ
शिग्धिण तवइ वलीअं तुह वुत्तमणोरहाइ अङ्गाइ ॥ (५) ॥१४॥

राजा । सहसोपसृत्य ।

तपति तनुगात्रि मदनस्त्वामनिशं मां पुनर्दृश्येव । आर्या
नतः ग्लपयति यथा शशाङ्कं न तथा हि कुसुमतीं दिवसः ॥ १५॥
सख्यो । सहर्षम् । साअअं अविलम्बिणी मनोरहस्य । (६)

(१) हला चिन्तितं मया गीतवस्तु । नहि सन्निहितानि पुनः लिखन-
भावनानि ।

(२) अस्मिन् शुकीदरसुकुमारे नलिनीपत्रे नखैः निक्षिप्तवर्णैः कुरु ।

(३) हला शृणुत इदानीं सङ्गताद्यै नवेति ।

(४) अवहिते स्वः ।

(५) तव न जाने हृदयं मम पुनः कामो दिवापि रात्रिमपि ।

निर्घृणं तपति वलीयः तद्यि वृत्तमनोरथानि अङ्गानि ॥

(६) सागतं अविलम्बिनः मनोरथस्य ।

शकुन्तला । अभ्युत्थातुमिच्छति । *

राजा । अलमलमायासेन ।

यथा सन्दृष्टकुसुमशयनान्याशुक्लान्तविसभङ्गसुरभीणि ।
गुरुपरितापानि न ते गात्राण्युपचारमर्हन्ति ॥ १६ ॥

अनसूया । इदो सिलातलेकदेशं अलङ्करोतु वयस्यो । (१)

राजा । उपविशति ।

शकुन्तला । सलज्जं तिष्ठति । †

प्रियंवदा । दुवेषं वि वो अस्मास्माणुराशो पञ्चखो ।
महीसिण्हो मं पुनरुत्तवादिणिं करइ । (२)

राजा । भद्रे नैतत् परिहार्यम् विवर्चितं हि अनुक्तम्
अनुतापं जनयति ।

प्रियंवदा । आवस्यस्व विमअवासिणो अत्तिहरेण रस्सा
होअव्वं त्ति एसो वो धम्मो । (३)

(१) इतः शिलातलेकदेशम् अलङ्करोतु वयस्यः ।

(२) इयोरपि युवयोः अन्यीनानुरागः प्रत्यक्षः । सखीसिंहः मां पुनरुत्त-
वादिनीं करोति ।

(३) आपन्नस्य विषयवासिनः अत्तिहरेण राज्ञा भवितव्यम् इति एष वः धर्मः ।

* शकुन्तला । ससाध्वसमात्मगतम् । द्विषन् तद् उत्तमिष दाणिं किंवि
च पण्डित्यसि । अभ्युत्थातुमिच्छति । इति पाठान्तरम् ।

† राजा । उपविश्य । क्वचित् सखीं वो नातिबाधते सन्तापः ।

प्रियंवदा । सख्या सह उपविश्य । लङ्घीसङ्घो सम्पदं उपसमं गमिस्सदि ।
अनसूया । जनान्तिकम् पिअवदं कालणेति किं पेक्ख मेइवादाइतमीरो
विअ णिमिसल्लरेण पञ्चावदं पिअसङ्गि ।-

शकुन्तला । सलज्जं तिष्ठति । इति पाठभेदः ।

राजा । नास्मात् परम् ।

प्रियंवदा । तेन हि इयं नो पित्रसहो तुमं उद्दिशसि
इमं अवत्यन्तरं भगवता मन्त्रेण आरोवित्रा । ता अरिहसि
अवभुववत्तीए जीवित्रं मे अवलम्बितं । (१)

राजा । भद्रे साधारणोऽयं प्रणयः । सर्व्वथा अनु-
गृहीतोऽस्मि ।

प्रकुन्तला । प्रियंवदामवलोक्य । हला किं अन्तेउरविरह-
पञ्जस्स अस्स राएसिणी उवरोहेण । (२)

राजा ।

इदमनन्यपरायणसन्त्यथा हृदयसन्निहिते हृदये मम । ^{दुतादि}
यदि समर्थयसे मदिरचणे मदनबाणहतोऽस्मि हतः पुनः ॥ १६

अनसूया । वञ्चस्व बहुवक्त्रा राजाणो सुणीअन्ति । जह
नो पित्रसहो बन्धुअणसोअणीआ ण होइ तह णिवत्तेहि । (३)

राजा । भद्रे किं बहुना

परिग्रहबहुत्वेऽपि द्वे प्रतिष्ठे कुलस्य मे ।

॥ १७ ॥ समुद्रवसना चोर्व्वी * सखी च युवयोरियम् ॥ १८ ॥

(१) तेन हि इयं नः प्रियसखी त्वामुद्दिश्य इदम् अवस्थान्तरं भगवता मदनेन
आरोपिता । तदर्हसि अभ्युपपत्त्या जीवितम् अस्याः अवलम्बितम् ।

(२) हला किम् अन्तःपरविरहपथ्येतसुकस्य राजर्षेरुपरोधेन ।

(३) वयस्य बहुवक्त्राः राजानः श्रूयन्ते । यथा नः प्रियसखी बन्धुजन
श्रीचनीया न भवति तथा निर्व्वर्त्तय ।

* समुद्रवसनेति पाठः कश्चित् ।

† एतदनन्तरं कश्चित् पुस्तके—

उभे । णिव्वञ्च ह्य । (१)

प्रियंवदा । सट्टिच्चैपम् । अणमूण जह एमो इदो दिस्स-
दिट्ठो उस्सुओ मअपीअओ माअरं अस्सेसइ एहि सजोएम
णं । (२)

उभे । प्रस्यते ।

शकुन्तला । हला असरणाह्मा अस्मअरा वो आ-
अच्छउ । (३)

उभे । पुहुवीए जो मरणं सो तुह समोवे वट्टइ ।
निष्कान्ते । (४)

शकुन्तला । हला मरिसावेध लीअवालं जं अह्माहि उवआरातिकमेण विस्सइ-
प्पलाविस्सोहिं भणिअं ।

सख्यौ । जेण तं मन्तिअं सा मरिसावेउ अस्सअ की अस्सओ ।

शकुन्तला । अरिइइ क्व, मइआराओ अजलवअणाणि सोटुं परीक्खं की वा
कि ण मन्तेइ ।

राजा । सखितत् ।

अपराधमिम ततः मद्दिष्ये यदि रम्भीरु तवाङ्गरक्षिताङ्गं ।

कुसुमाक्षरस्थे क्लृमापह्नेऽस्मिन् स्वजनत्वादनमन्यसेऽवकाशम् ॥

प्रियंवदा । अं एत्तिएण उण दे तुट्ठी भवे ।

शकुन्तला । सरोषमिव । विरम दुल्ललिण एतदवत्यां वि मं कौलेहि ।
अवमंशो दृश्यते ।

(१) निर्बृते स्थः ।

(२) अनसूये यथा एष इती दत्तदृष्टिः उत्सुकी स्वगर्भीसक्तः मातरम् आन्वष्यति,
एहि संयोजयावः एनम् ।

(३) हला अशरणास्मि अन्यतरा युवथी रागच्छतु ।

(४) पृथिव्याः यः शरणं स तव समीपे वर्तते ।

शकुन्तला । कष्टं गताऽग्रे एव । (१)

राजा । अलमावेगेन । नन्वयमाराधयिता जनस्तव
समीपे वर्तते ।

किं शीतलैः क्लमविनोदिभिरार्द्रवातान्

सञ्चारयामि नलिनीदलतालवृन्तैः ।

अङ्गे निधाय करभोरु यथासुखं ते वसन्तातिलका

संवाहयामि चरणवुत पद्मताम्रौ ॥१६॥

शकुन्तला । य माणणीएसु अत्ताणं अवराहइस्सं । (२)

सत्याय गन्तुमिच्छति ।

राजा । सुन्दरि अनिर्वाणो दिवसः । इयं च ते समवस्था ।

उत्सृज्य कुसुमशयनं नलिनीदलकल्पितस्तनावरणम् ।

कथमातपे गमिष्यमि परिबाधापेलवैरङ्गैः ॥२०॥ आर्या

बलादेना निवर्त्तयति ।

शकुन्तला । पोरव रक्ख अविणअं मअणसन्तत्ता वि णहु
अत्तणो पभवामि । (३)

राजा । भोरु अलं गुरुजनभयेन । इष्टा ते विदितधर्म्मा
तत्रभवानत्र दोषं न ग्रहीष्यति कुलपतिः ।

अपिच

गान्धर्व्वेण विवाहेन बह्व्रो राजर्षिकन्यकाः ।

अनुष्टुप

अयूयन्ते परिणीतास्ताः पितृभिश्चाभिनन्दिताः ॥२१॥

(१) कष्टं गते एव ।



न माननीयेषु आत्मानम् अपराधयिष्यामि ।

पोरव रक्ख अविनयं सदनसन्तप्तापि नहि आत्मनः प्रभवामि ।

शकुन्तला । मुञ्च दाव मं । भूयो वि सङ्गीजणं अखु-
माणइत्थं । (१)

राजा । भवतु मोक्ष्यामि ।

शकुन्तला । कदा ।

राजा ।

॥ राणी ॥ अपरिच्छतकोमलस्य यावत् कुसुमस्येव नवस्य घट्पदेन ।

१२६ अधरस्य पिपासता मया ते सदयं सुन्दरि गृह्यते रसोऽस्य ॥ १२७ ॥
मुखमस्याः समुन्नमयितुमिच्छति ।

शकुन्तला । परिहरति नाटीन । *

(१) मुञ्च तावन्मां भूयोऽपि सखीजनं अनुमानयिष्यामि ।

* एतदन्तरं क्वचित् पुस्तके ।

राजा । कथं प्रकाशं गतोऽस्मि ।

शकुन्तला । मुक्ता तेनैव पदेन पुनः प्रतिनिवर्तते ।

शकुन्तला । पदान्तरे निव्रत्य । पोरव अनिच्छापूरयो वि सन्नासकमेतपरि-
चिन्तो अत्रं जणो न विसुमरिदब्धो ।

राजा ।

त्वं दूरमपि गच्छन्तौ हृदयं न जहासि मे ।

दिनावसाने क्वायिव तरोर्मूलं न मुञ्चति ॥

शकुन्तला । आत्मगतम् इदो इदो इमं सुणिअ ण चरणा परोमुहा पसरणि
भोदु । इमेहिं रत्तकुवण्णिं ओवारिअसरीरा पेक्खिस्सं दाव से भावाणुवन्सं तथा
कृत्वा स्थिता ।

राजा । प्रिये कथमनुरागैकरसं मामुपेत्य निरपेक्षैव कामं गच्छसि ।

अनिर्द्विधीपभोग्यस्य रूपस्य मृदुनः कथम् ।

कठिनं खलु ते चेतः प्रिरीयस्येव वन्धनम् ॥

शकुन्तला । एदं मुण्णिअ अ मे अत्थि विअन्थी गत्तुं ।

राजा । सम्प्रति प्रियाशून्ये लतामण्डपे कथमस्मि । विचिन्त्य । अगतोऽवलीक्य ।
इत्तं व्याहृतं गमनम् ।

मणिवन्धनतो गलितं संक्रान्तीशीरपरिमलं तस्याः ।

हृदयस्य निगङ्गमिव मे मृणालवलयं स्थितं पुरतः ॥

सादरमादत्ते ।

शकुन्तला । इत्तं विलीक्य । अग्नौ दीव्यहसिदिलताए परिवर्धे मुणाल-
वलयं अ विष्ठापं ।

राजा । मृणालवलयमुरसि निक्षिप्य ।

अनेन लीलाभरणेन ते प्रिये विहाय कामं भुजमव तिष्ठता ।

जनः समाश्रयित एष दुःखभाग्येतेनेनापि सता ननु त्वया ॥

शकुन्तला । अदो अवरं असहस्सि विलम्बितं । एदेष एव वधईसेअ
अत्ताअन्तं दंसइस्सु । उपसर्पति ।

राजा । सहर्षम् । अये जीवितेश्वरौ मे प्राप्ता । परिदेवनानन्तरं प्रसादीनोप-
क्रतोऽस्मि दैवस्य ।

पिपासाक्षामकण्ठेन याचितञ्चाम्बु पक्षिणा ।

नवमेघोज्झिता चास्य धारा निपतिता मुखे ॥

शकुन्तला । सम्मुखे स्थित्वा । अह्म अहपदे सुमरिअ मुणालवलयस्तकर-
मस्सिणो कदे पडिण्णित्त म्हि । कहिअं मे हिअएण तुए गह्वीअं ति । ता चिक्खिअ
एदं भा मं अत्ताअन्तं अ मुण्णिअण्णिसु पभासइस्सुसि ।

राजा । एकेनाभिसम्भिन्ना प्रत्यर्पयामि । अहमेव ते यथास्थानं निवे-
शयामि ।

शकुन्तला । स्वगतम् । इहौ इहौ का गर्ह । प्रकाशम् । एवं करसु ।

राजा । इतः शिलातलमेव संश्रयावः ।

सभी । परिक्रम्योपविष्टौ ।

राजा । शकुन्तलाया इत्यभादाय । अहौ स्वर्गः ।

हरकोपाग्निदग्धस्य देवेनामृतवर्षिणा ।

प्ररोहः सम्भृती भूयः किंस्वित् कामतरीरयम् ॥

शकुन्तला । तुवरत्त तुवरत्त अञ्जत्तती ।

राजा । सहर्षमात्मगतम् । इदानीमस्मि विश्वस्य यतः भर्तुः आभावश्चपद-
मिदम् । प्रकाशम् । सुन्दरि नातिश्लिष्टः सन्धिरस्य तत् अन्यथा घटयितव्यः ।

शकुन्तला । जह दे रीषइ तह दंसेसु ।

राजा । सव्याजं विलम्बा । प्रतिमुच्य । सुन्दरि दृश्यताम् ।

अयं स ते श्यामलतामनीहरो विशेषशोभायमिवीज्ज्झिताम्बरः ।

मृणालरूपेण नवो निशाकरः करं समेत्योभयकोटिमाश्रितः ॥

शकुन्तला । य दाव पेक्वामि पवणप्पलीलिअकखीप्पल्लरेणया कलुसीकभा
दिही ।

राजा । स्मृतम् । यदि मन्यसे अहमेनां वटनमारुतेन विशदां करिष्ये ।

शकुन्तला । अणुकम्पिआ होमि य उण दं विस्ससामि ।

राजा । मा मैवं नहि परिजना आदेशात् परमतिवर्षन्ते ।

शकुन्तला । अणं एव्व पञ्चवप्पारी अविस्सासजणणी ।

राजा । स्वगतम् । नाहमेवं रमणीयमात्मनः सेवावकाशं शिथिलयिष्ये ।
मुखमुन्नमयितुं प्रवृत्तः ।

शकुन्तला । अकामप्रतिबन्धं रूपयन्ती विरमति ।

राजा । आत्मगतम् ।

आरुणा स्फुरितेनायमपरिच्यतकोमलः ।

पिपासती ममानुज्ञां ददातीव प्रियाधरः ॥

शकुन्तला । पडिस्साणमन्यरी विअ अञ्जत्तती ।

राजा । कर्णात्पलसन्निकर्षादीक्षयस्य सादृश्यमूदीऽस्मि । मुखमावृतेन चक्षुः
सेवते ।

शकुन्तला । होत्त पइदित्यदंसण हि संडुत्ता । लज्जामि उण अणुवप्पारिणी
विअप्पारिणी अञ्जत्तत्तस्स ।

नेपथ्ये ।

चक्रवाकबहुण आमन्तेहि सहस्रं उवद्विभ्रा रघुणौ । (१)

शकुन्तला । ससम्भ्रमम् । पौरव असंस्रमं मम सरीरवुत्तन्तो-
वलम्बस्य अज्जा गीतमो इदो एव्वा आगच्छद् । दाव विङ्-
वन्तरिओ होहि । (२)

राजा । सुन्दरि किमन्यम् ।

इदमप्युपकृतिपक्षे मुरभि मुखं ते मया यदाप्रातम् ।

ननु कमलस्य मधुकरः सन्तुष्यति गन्धमाधेन ॥

शकुन्तला । असन्तोषेण किं करिड् ।

राजा । इदमिति व्यवसितो वक्त्रं टीकयति ।

In the extracts given above, there is much that is good poetry. But the great defect of the whole piece is that the scene has been unprofitably prolonged. It does not further the action of the play. In spite of its length, it leaves the hero and the heroine in the same predicament they were in, long before. The first interview of the lovers, where the heroine is all bashfulness and is unable to sum up her energy and courage to give out her feelings, must be short.

But the case here is quite otherwise. The heroine as introduced here is wanting in bashfulness and is no better than a flirt. We cannot believe that the skilful dramatist, a close observer of human nature, can make such a mistake ; and therefore we have not adopted the piece as a part of the text.

(१) चक्रवाकबहुण आमन्तास्व सहस्रं उवद्विभ्रा रघुणौ ।

(२) पौरव, असंस्रमं मम शरीरवुत्तन्तोपलम्भाय आर्या गीतमो इत एव
आगच्छति । तावत् विटपान्तरितः भव ।

राजा । तथा । आत्मानमाह्वय तिष्ठति ।

ततः प्रविशति पावहस्ता गौतमी सख्यौ च ।

सख्यौ । इदो इदो अज्जा गोदमी । (१)

गौतमी । शकुन्तलामुपेत्य । जादे अवि लहुसन्तावाइ टे.
अज्जाइ । (२)

शकुन्तला । अत्थि मे विसेसो । (३)

गौतमी । इमिणा दव्भोदधेण णिरावाहं एव्व दे शरीरं
होहिइ । शिरसि शकुन्तलामभ्युच्य । वच्चे परिणभो दिअहो एहि
उडअं एव्व गच्छामो । प्रस्थिता । (४)

शकुन्तला । आत्मगतम् । हिअअ पढमं एव्व सुहोवणण
मणोरहे काअरभावं ण मुच्चसि । साणुसअविहडिअस्स
कहं टे संपअं मन्दावो । पदात्तरं स्थिता । प्रकाशम् । लदा-
वलअ सन्तावहारअ आमन्नेमि तुमं भूओ वि परिहोअस्स ।
दृष्टेन निष्कान्ता शकुन्तला सहितराभिः । (५)

राजा । पूर्वस्थानमुपेत्य । सनिशासम् । अहो विघ्नवत्यः प्राथि
तार्थसिद्धयः । मया हि ।

(१) इत इत आर्या गौतमी ।

(२) जाते अपि लघुसन्तापानि ते अङ्गानि ।

(३) अस्ति मे विशेषः ।

(४) अनेन दर्भोदकेन निरावाधम् एव ते शरीरं भविष्यति । वत्से परिणते
दिवसः एहि उटजमेव गच्छामः ।

(५) हृदय प्रथममेव सुखीपनते मणोरथे न कातरभावं मुच्चसि । समुत्पन्न
विघ्नवत्यस्य कथं ते साम्प्रतं सन्तापः । लतावल्लय, सन्तापहारक, आमन्त्रये त्वं
मृगोऽपि परिभोगाय ।

मुहुरङ्गुलि संवृताधरोष्ठं प्रतिषेधाच्चरविकृताभिरामम् । मालाभारिण
(ओपञ्च-दा)
सुखमंशविवर्त्ति पद्मलाच्याः कथमप्युन्मत्तं न शुम्भितं तु ॥२२॥
क नु खलु संप्रति गच्छामि । अथवा इहैव प्रियापरिभुक्तमुक्ते
लतावलये मुहूर्त्तं स्थास्यामि । सर्व्वतीऽवलोक्य ।

१ तस्याः पुष्पमयी शरीरलुलिता शय्या शिलायामियं
लान्तो मन्मथलेख एष नलिनीपत्रे नखैरर्पितः ।
हस्ताङ्गुलिमिदं विसाभरणमित्यासज्यमानेक्षणो शार्दूलविक्री
निर्गन्तुं सहसा न वेतसगृह्णाच्छक्नोमि शून्यादपि ॥२३॥
आज्ञाय ।

राजन्

॥ सायन्तने सञ्चनकर्मणि संप्रवृत्ते
वेदिं हुताशनवतीं परितः प्रयस्ताः ।
कायाश्चरन्ति बहुधा भयमादधानाः
मभ्यापयोदकपिशाः पिशिताशनानाम् ॥ २४ ॥
राजा । अयमहमागच्छामि । निष्क्रान्तः ।

तृतीयोऽङ्कः ।

चतुर्थोऽङ्कः ।

ततः प्रविशतः कुसुमावचयमभिनयन्त्यौ सख्यौ ।

अनसूया । पित्र्यं वदे जडवि गन्धर्वेण विहिता णिष्कुत्त-
कक्षाणा सउत्तला अणुरुवभत्तुगामिणी संवुत्त त्ति णिष्कुत्तं मे
हिअअं तहवि एत्तिअं चिन्तणोअं । (१)

प्रियंवदा । कहंविअ । (२)

अनसूया । अज्ज सो राएसी इट्ठिं परिसमाविअ इसीहिं
विसज्जिअो अत्तणो णअरं पविसिअ अन्तेउरसमागअो इदोगअं
वुत्तन्तं सुमरइ वा णव त्ति । (३)

प्रियंवदा । वीसहा होहि । ण तारिसा आकिदि-
विसेसा गुणविरोहिणो होन्ति । तादो दाणिं इदं वुत्तन्तं
सुणिअ ण आणे किं पडिवज्जिस्सइ त्ति । (४)

अनसूया । जह अहं देक्खामि तह तस्स अणुमअं
होउ । (५)

(१) प्रियंवदे यद्यपि गान्धर्वेण विधिना निष्कुत्तकक्षाणा शकुन्तला अनुरूप
भर्तृगामिनी सत्ता इति निर्दुष्टमेव हृदयं तथापि एतावच्चिन्तनीयम् ।

(२) कथमिव ।

(३) अथ स राजर्षिः इष्टिं परिसमाप्य ऋषिभिः विरुष्टः आत्मनो नगरं
प्रविश्य अन्तःपुरसमागतः इतीगतं वृत्तान्तं श्रवति वा न वेति ।

(४) विस्मया भव । न तादृशाः आकृतिविशेषाः गुणविरोधिनाः भवन्ति ।
तात इदानीं इमं वृत्तान्तं श्रुत्वा न जाने किं प्रतिपत्स्यते इति ।

(५) यथा अहं पश्यामि तथा तस्य अनुमतं भवेत् ।

प्रियंवदा । कहंविअ । (१)

अनसूया । गुणवन्तस्म कस्मिन्ना पडिवादणीअ त्ति अअं
दाव पढमो संकप्पो । तं जइ देव्वं एव्व संपादेइ णं अण्ण-
आसेण कअत्थो गुरुअणो । (२)

प्रियंवदा । पुण्णभाजनं विलोका । सहि अवचिआइ वलिकम्म-
पज्जत्ताइ कुसुमाइ । (३)

अनसूया । णं पिअसहीए सउन्तलाए सोहगदेवदा
असणीआ । (४)

प्रियंवदा । जुज्जइ । (५)

तदेव कर्म्मारभते ।

नेपथ्ये ।

अयसहं भोः ।

अनसूया । कर्णे दत्त्वा । सहि अदिहीणं विअ णिवे-
दिअं । (६)

प्रियंवदा । णं उडअसस्सिहिआ सउन्तला । आत्मगतम् ।
अज्ज उण हिअएण असस्सिहिआ । (७)

(१) कथमिव ।

(२) गुणवते कस्यका प्रतिपादनीया इति अयं तावन् प्रथमः संकल्पः । तद-
वदि दैवमेव सम्पादयति ननु अप्रयासेन कृतार्थः गुरुजनः ।

(३) सखि अवचितानि बलिकर्म्मपर्याप्तानि कुसुमानि ।

(४) ननु प्रियसख्याः शकुन्तलायाः सौभाग्यदेवता अर्चनीया ।

(५) वृज्यते ।

(६) सखि अतिथीनामिव निवेदितम् ।

(७) ननु उटजसन्निहिता शकुन्तला । अयं पुनः हृदयेन असन्निहिता ।

अनसूया । होदु । अलं एत्तिएहिं कुसुमेहिं । (१)
प्रस्थिते ।

नेपथ्ये

आः अतिथिपरिभाविणि

वैश्वस्य विचिन्तयन्ती यमनन्यमानमा
तपोधनं वेत्ति न मामुपस्थितम् ।
स्मरिष्यति त्वां न स बोधितोऽपि सन्
उपमा कथां प्रमत्तः प्रथमं कृतामिव ॥ १॥

प्रियंवदा । हृद्दी हृद्दी अण्णिअं एव्व संवुत्तं । कस्मिं वि
पूज्जारिहे अवरद्धा सुसह्मिअआ सउन्दला । पुरोऽवलोक्य । गह
जस्मिं कस्मिं वि । एसो दुव्वासो सुलहकोवो महेसी तह
मविष वेअवलोप्फुल्लाए दुव्वाराए गर्इए पड़िणउत्तो । को
अस्सो हुअवहादो दह्मिउं पभविस्सदि । (२)

अनसूया । गच्छ पाएसु पर्णमिअ णिवत्तेसु णं जाव अहं
अगघोदअं उपकप्येमि । (३)

प्रियंवदा । तह । निष्क्रान्ताः । (४)

(१) भवतु अलमेतावद्भिः कुसुमैः ।

Supra (२) हा धिक् हा धिक् अग्रियमेव संवृत्तम् । कस्मिन्नपि पूजार्हे अपराद्धा
गन्धहृदया शकुन्तला । नहि यस्मिन् कस्मिन्नपि । एष दुव्वासोः सुलभकोपी
नहर्षिः तथा अत्रा वेगवलीतफुल्लया दुव्वारया गत्या प्रतिनिवृत्तः कोऽसौ इतवहाद
दग्धं प्रभविष्यति ।

(३) गच्छ पादयोः प्रणम्य निवर्त्तय इमं यावदहम् अर्घ्योदकमुपकल्पयामि ।

(४) तथा ।

अनसूया । पदार्थं खलितं निरूप्य । अस्मी आविगच्छलितदाए
गईए पव्भट्टं मे अगहत्यादो पुप्फभाअणं । पुप्पोसयं रूपयति । (१) ।

प्रविश्य

प्रियंवदा । सहि पइदिवक्को सो कस्स अणुणअं पडिगेण-
हइ । किं वि उण साणुक्कोसो किदो ! (२)

अनसूया । सञ्चितम् । तस्मिं बहु एदं वि । कहेसु । (३)

प्रियंवदा । जदा णिवत्तिदुं ण इच्छदि तदा विस्सविदो
मए भअवं पदमं त्ति पेक्खिअ अविस्सादतवप्पहावस्स दुइदु-
जणस्स भअवदा एक्को अवराहो मरिसिदब्बो त्ति । (४)

अनसूया । तदो तदो । (५)

प्रियंवदा । तदो मे वअणं अस्सहा भविदुं ण अरिहदि
किन्तु अहिस्साणाभरणदंसणेण सावो णिवत्तिस्सदि त्ति मन्त-
अन्तो सअं अन्तरिहदि । (६)

(१) अस्मी आविगच्छलितया गत्या प्रभष्ट मे अयइस्तात् पुष्पभाजनम् ।

(२) सहि प्रकृतिवक्त्रः स कस्य लब्धमयं प्रतिगृह्णाति । किमपि पुनः सातु-
र्लोभः कृतः ।

(३) तस्मिन् बहु एतदपि । कथय ।

(४) यदा निवर्त्तिन् न इच्छति तदा विज्ञापितो मया भगवन् प्रथममिति
प्रेत्य अविज्ञाततप प्रभावस्य दुहितजनस्य एकः अपराधः सर्वथितव्य-इति ।

(५) तत स्ततः ।

(६) ततो मे वचनम् अन्यथा भविषुं नाहंति किन्तु अभिज्ञानाभरणदर्शनेन
आपौ निवर्त्तिष्यते इति मन्त्रयमाद्यः स्वयम् अन्तर्हितः ।

अनसूया । सकलं दाणिं आस्त्रसिदुं । अस्त्रि तेन राएसिषा
संपत्त्यिदेण सनामहेअङ्गिदं अङ्गुलीअअं सुमरणीअं त्ति सअं
पिणहं तस्सिं साङ्गीणीवाअा सउन्तला होहिइ । (१)

प्रियंवदा । सहि एहि देअकज्जं दाव णिव्वत्तेम । (२)

परिक्रामतः ।

प्रियंवदा । अवलोक्य । अनसूए पेक्ख दाव वामहत्थोवहि-
दवअणा आलिहिदा विअ प्रियसहो भत्तुगदाइ चिन्ताए
अत्ताणं वि ण एसा विभावेइ किं उण आअन्तुअं । (३)

अनसूया । पिअंवदे दुवेणं एब्ब णो मुहे एसो वुत्तन्ती
चिट्ठउ । रक्खिदब्बा खु पइदिपेलआ पिअसही । (४)

प्रियंवदा । को दाणिं उण्होदएण णोमालिअं
सिच्चइ । (५) वैद्यम्येऽपि दृष्टान्तालंकारः

उभे । निष्क्रान्ते ।

॥ अन्तः ।

(१) शक्यमिदानीम् आश्रयितुं । अस्त्रि तेन राजर्षिणा संप्रस्थितेन स्वनाम
श्लेषाङ्कितम् अङ्गुलीयकं करणीयमिति स्वयं पिण्डम् । तस्मिन् स्वाधीनीपाया
शकुन्तला भविष्यति ।

(२) सहि एहि देवकार्यं तावन्निर्वर्तयामः ।

(३) अनसूये प्रेक्ष्य तावत् वामहस्तीपङ्क्तिवदना आलिखिता इव प्रियसखी
भर्तृगतया चिन्तया आत्मानमपि न एषा विभावयति किं पुनरागन्तुकम् ।

(४) प्रियंवदे इधीरेव आवयोः मुखे एष दृष्टान्तः तिष्ठतु । रक्षितव्या यत्क
प्रकृतिपेलवा प्रियसखी ।

(५) क इदानीं उन्नीदकेन नवमङ्गिका सिञ्चति ।

विष्कम्भकः ।*

ततः प्रविशति सुतोत्थितः शिष्यः ।

शिष्यः । वेलोपलक्षणार्थमादिष्टोऽस्मि तत्रभवता प्रवासात् ।
उपाहृतेन काश्यपेन । प्रकाशं निगेतस्तावदवलोकयामि
कियत् अवशिष्टं रजन्या इति । परिक्रम्यावलीक्य च । हस्त
प्रभातम् । तथाहि

यात्येकतोऽस्तशिखरं पतिरोषधौनाम्
आविष्कृतोऽरुणपुरःसर एकतोऽर्कः । वसन्तति ।
तेजोद्वयस्य युगपद्दामनोदयाभ्यां
लोको नियम्यत इवात्मदशान्तरेषु ॥३॥ उत्प्रेक्षा

प्रपिच*



अन्तर्हिते शशिनि सैव कुमुदतौ मे

दृष्टिं न नन्दयति संस्मरणीयशोभा । वसन्ततिल

इष्टप्रवासजनितान्यबलाजनस्य उत्प्रेक्षासंकीर्णोऽर्था
दुःखानि नूनमतिमात्रसुदुःखानि ॥३॥ न्यासात्

* In this prologue there are some minor points in which there is no agreement among the various editions. For instance, the editions brought out by Babu Bhuban Chandra Basak and Mr. Patankar assign the part of appeasing the wrath of Durbasa to Anasuya. It matters very little whether Anasuya or Priyambada pacifies the Rishi. But if we take into consideration the fact that in the original or the source of the play,—Padmapurana, Svargakhanda,—there is no Anasuya, and the task has been that of Priyambada ; it seems fair that Priyambada gets that credit in the remodelled story,

प्रविश्यापटौचिपेय । *

अनमूया । जह्वि णाम विसअपरम्भस्स जणस्स एटं ण
विदिअं तह्वि तेण रस्सा सउन्तलाए अणज्जं आचरिदं । (१)

शिथ्यः । यावदुपस्थितां होमवेलां गुरवे निवेदयामि ।

निष्क्रान्तः ।

अनमूया । पडिबुद्धा वि किं करिस्सं । ण मे उइदेसु । (२)

* M. B. In Babu Bhuban Chandra Basak's edition two more slokas are found here ; the last of which is recognised by an authority no less than Mammatha Bhatta, the author of the Kavyaprakasa. The slokas are :—

(१) कर्कसूनासुपरि तुहिमं रञ्जयत्ययमस्या

दार्भे मुञ्चत्युटजपटलं वीतनिद्रो मयूरः ।

वेदिमान्तात् खुरविलिखितादुत्थितार्थ मयः

पश्चादुच्चैर्भवति हरिणः स्वाङ्गमायच्छमानः ॥

(२) पाटन्यामं लितिधरगुरोर्मूर्ध्नि कृत्वा सुमेरोः

कान्त येन जयिततमसा मध्यमं धाम विष्णोः ।

सोऽयं चन्द्रः पतति गगनादल्पशेषैर्मयूखै

रत्नाहृदिर्भवति महतामप्यपमंशनिष्ठा ॥

These two slokas are put in the mouth of the disciple of the Sage Kanwa.

[Q] (१) यद्यपि नाम विषयपराङ्मुखस्य जनस्य एतन्नविदितं तथापि तन् राज्ञा
शकुन्तलायामनामैसाधूरितम् ।

[Q] (२) प्रतिबुद्धापि किं करिष्यामि । नमे, उचितेषु अपि नित्यकरणीयेषु
हस्तपादं प्रसरति । काम इदानीं सकामी भवतु येन असत्यसत्ये जने युद्धद्वया
जलो पदं कारितम् । पथथा दुर्क्षाससः प्राप एष विकारयति । अन्यथा स
राजर्षिं साहशानि मन्त्रयित्वा एतावन्तं कालं लेखनात्मनपि न बिभृजति । तदितः

वि णिअकरणिज्जेसु हत्यपाआ पसरन्ति । कामो दाणिं
सकामो होदु जेण असच्चमन्थे जणे सुहहिअआ सही पदं
कारिदा । अहवा दुव्वाससो सावो एसो विआरेदि । अस्सहा
कह सो राएसोतारिसाणि मन्तिअ एत्तिअस्स कालस्स लेहमेत्तं
वि ण विसज्जेदि । ता इदो अहिस्साणं अङ्गुलीअअं से विम-
ज्जामो । दुक्खमीले तवस्सजणे को अव्भत्थीअदु । णं सही-
गामी दोसो त्ति ववमिदा वि ण पारेमि पवामपडिणिउत्तस्स
तादकस्सवस्स दुस्सन्तपरिणीदं आवस्ससत्तं सउन्तलं णिवेदिदु ।
इत्थं गए अहेहिं किं करणिज्जं ।

प्रविश्य

प्रियंवदा । सधर्मम् । सहि तुवर तुवर सउन्तलाए पत्याण
कोदुअं णिव्वत्तिदु । (१)

अनमूया । सहि कहं एदं । (२)

प्रियवदा । सुणाहि दाणिं सुहसइदपुच्छिआ सउन्तला-
सआसं गद म्हि । (३)

अभिज्ञानकुलीयकमन्थे विसृजामः । दुःखशीलं तपस्विजने कीड्भ्यर्चयताम् । ननु
सखीगामी दीष इति व्यवसितापि न पारयामि प्रवासप्रतिनिवृत्ताय तातकाश्रयाय
दुष्यन्तपरिणीताम् आपन्नसत्तां शकुन्तलां निवेदयितुम् । इत्थं गते अस्माभिः किं
करणीयम् ।

(१) सखि प्ररख त्वरख शकुन्तलायाः प्रस्थानकौतुकं निर्व्वर्त्तयितुम् ।

(२) सखि कथमेतत् ।

(३) अथ इदानीं सुहस्रयितप्रच्छिन्ना शकुन्तलासकाशं गतास्मि ।

७

अभिज्ञानशकुन्तलम् ।

अनसूया । तदो तदो । (१)

प्रियंवदा । दाव एणं लज्जावणदमुहिं परिस्सजिअ सअं तादकस्सवेण एव्वं अहिणन्ददं दिट्ठिआ धूमाउलिददिट्ठिणो विजजमाणस्स पावए एव्व आहुई पडिदा । वच्छे सुसिस्सपरिदिस्सा विअ विज्जा असोअणिज्जा संवुत्ता । अज्ज एव्व इसिपडिरक्खदं तुमं भत्तुणो सअासं विसज्जेमि त्ति । (२)

अनसूया । अह केण मूढो तादकस्सवस्स वुत्तन्तो । (३)

प्रियंवदा । अगिसरणं पविट्ठस्स शरीरं विणा कन्दोमईए वाणिआए । (४)

अनसूया । सविस्मयम् । कहेहि । (५)

प्रियंवदा । संकृतमाश्रित्य ।

अनुष्टुप् दुष्यन्तेनाहितं तेजो दधानां भूतये भुवः ।

अवेहि तनयां ब्रह्मन्निगर्भां शमीमिव ॥४॥

अनसूया । प्रियंवदामालिङ्गा । सहि पिअं मे । किन्तु अज्ज

(१) ततस्ततः ।

७

(२) तावदेनां लज्जावणतमुखीं परिष्वज्य स्वयं तातकाश्यपेन एवम् अभिगन्धितं

दिष्ट्वा धूमाकुलितदृष्टेरपि यजमानस्य पावके एव आहुतिः पतिता । वत्से मृशिष्य-

परिदत्ता इव विद्या अशीचनीया संवृत्ता । अथ एव ऋषिपरिरक्षितां त्वाम् भर्तुः

सकाशं विसर्जयामि इति ।

(३) अथ केन सूचितः तातकाश्यपस्य वृत्तान्तः ।

(४) अग्निशरणं प्रविष्टस्य शरीरं विना कन्दोमय्या वाण्या ।

(५) कथम् ।

एव सञ्जला णीअदि त्ति उक्कण्ठासाहारणं, परितोसं
अणुहोमि । (१)

प्रियंवदा । सहि वअं दाव उक्कण्ठं विणोदइस्सामो सा
तपस्सिणी णिव्वुदा होउ । (२)

अनसूया । तेण हि एदास्सं चूदसाखावलम्बिदे नारि-
एरसमुग्गए एतस्सिमित्तं एव्व कालन्तरक्खमा णिक्खित्ता
मए केसरमालिआ । ता इमं हत्थसस्सिहअं करेहि ।
जाव अहं वि से मअलोअणं तित्थमित्तिअं दुव्वाकिसलआणि
त्ति मङ्गलसमालम्भणाणि विरएमि । (३)

प्रियंवदा । तह करोअट्ठ । (४)

अनसूया । निष्कान्ता ।

प्रियंवदा । नाट्यान सुमनसी गृह्णाति ।

नेपथ्ये ।

गौतमि आदिश्यन्तां शार्ङ्गरवमिश्राः शकुन्तलानयनाय ।

(१) सखि प्रियं मे । किन्तु अद्य एव शकुन्तला नीयते इति उत्कण्ठा-
साधारणं परितोषम् अनुभवामि ।

(२) सखि आर्वा तावदुत्कण्ठां विनोदयिष्यावः सा तपस्विनी निर्वृता भवतु ।

(३) तेन हि एतस्मिन् चूतशाखावलम्बिते नारिकेलसमुद्गके एतस्मिन्ममेव
कालान्तरक्षमा निक्षिप्ता मया केसरमालिका । तदिमां हस्तसन्निहितां कुरु ।
यावदहमपि अय्यै स्वगरीचनं तीर्थस्तिकां दूर्वाकिसलयानि इति मङ्गलसमालम्भ-
नानि विरचयामि ।

(४) तथा क्रियताम् ।

प्रियंवदा । कषेदत्वा । अणसूएतुवर तुवर एदे हत्थिणाउर-
गामिणो इसीओ महावीअन्ति । (१)

प्रविश्य समाश्रयनहस्ता ।

अनसूया । सहि एहि गच्छम् । (२)

परिक्रामतः ।

प्रियंवदा । विलोक्य । एसा सुज्जोदए एव्व सिहामज्झिदा
पडिच्छिदणोवारहत्थाहिं सोत्थिवाअणिआहिं तावसीहिं
अहिणन्दोअमाणा सउत्तला चिट्ठइ । उवसप्पामो ण' । (३)
उपसर्पतः ।

ततः प्रविशति यथोद्दिष्टव्यापारा आसनस्था शकुन्तला ।

शकुन्तलां प्रति तापसीनाम् ।

अन्यतमा । जादे भत्तुणो बहुमाणमूअअं महादेईसहं
लहेहि । (४)

द्वितीया । वच्छे वीरप्पसविणी होहि । (५)

तृतीया । वच्छे भत्तुणो बहुमदा होहि । (६)

आशिषो दत्त्वा गौतमीवर्जं निष्क्रान्ताः ।

(१) अणसूए त्वरस्व त्वरस्व एते हस्तिनापुरगामिनः ऋषयः शब्दाव्यन्तः ।

(१) सहि एहि गच्छाव ।

(३) एसा सूर्योदये एव शिखामज्झिता प्रतीट्ठोवारहस्ताभिः स्तम्बिवाचनिकाभिः
तापसीभिः अभिनन्द्यमाना शकुन्तला तिष्ठति । उपसर्पावः एनाम् ।

(४) जाते भर्तुः बहुमाणसूषकं महादेवीशब्दं लभस्व ।

(५) वत्से वीरप्रसविनी भव । ,

(६) वत्से भर्तुः बहुमता भव ।

सख्यौ । उपसख्य । सहि सुखमज्जनं दे होदु । (१)

शकुन्तला । साअदं मे सखीणं इदो णिसीदह । (२)

उभे । मङ्गलपावाण्यादाय । उपविश्व । हला सज्जा होहि जाव
मङ्गलसमालम्भणं विरचेम । (३)

शकुन्तला । इदं वि वहुमन्तव्वं दुल्लहं दाणिं मे सखी-
मण्डणं होहिइ । वाणं विसृजति । (४)

उभे । सहि उइदं ण दे मङ्गलकाले रोइदुं । अयूणि
प्रसृज्य नाय्ये न प्रसाधयतः । (५)

प्रियंवदा । आहरणोइदं रुवं अस्समसुलहेहिं पसाहणेहिं
विप्पआरौअदि । (६)

प्रविश्य उपायनहन्ती ।

ऋषिकुमारकौ । इदमलङ्करणम् अलङ्घ्यतामत्रभवती ।

सर्वाः । विलोक्य विस्मिताः ।

गौतमी । वच्छ हारीद कुदो एदं । (७)

प्रथमः । तातकाश्यपप्रभावात् ।

(१) सखि सुखमज्जनं ते भवतु ।

(२) स्वागतं मे सख्यौः इती निषीदतम् ।

(३) हला सज्जा भव यावत् मङ्गलसमालम्भनं विरचयावः ।

(४) इदमपि बहुमन्तव्यम् । दुल्लभम् इदानीं मे सखीमण्डनं भविष्यति ।

(५) सखि उचितं न ते मङ्गलकाले रोदितुम् ।

(६) आभरणोचितं रूपम् आश्रमसुलभैः प्रसाधनैः विप्रकार्यते ।

(७) वत्स हारीत कुतः एतम् ।

गौतमी । किं माणसी सिद्धी । (१)

द्वितीयः । न खलु श्रूयताम् । तत्रभवता वयमाज्ञप्ताः
शकुन्तलाहेतोर्वनस्थतिभ्यः कुसुमान्यहरतेति । तत इदानीं
क्षौमं केनचिदिन्दुपाण्डु तरुणा माङ्गल्यमाविष्कृतं उपमा
लविक्रीं निष्ठुरतश्चरणोपरागसुभगो लाक्षारसः केनचित् ।*
अन्येभ्यो वनदेवताकरतलैरापर्वभागोत्थितैर्

दत्तान्याभरणानि तत्किसलयोज्जेदप्रतिद्वान्धभिः ॥५॥ उपमा
प्रियंवदा । शकुन्तलां विलीक्य । हला इमा ए अब्भुववत्ती ए
सूददा दे भत्तुणो गेहे अणुहोदळा राअलच्छी । (२)

शकुन्तला । त्रीडां रूपयति ।

प्रथमः । गौतम एह्येहि अभिषेकोत्तीर्णाय काश्यपाय
वनस्थतिसेवां निवेदयावः ।

द्वितीयः । तथा ।

निकान्तौ ।

सख्यौ । अए अणुवहुत्तभूषणो अअं जणो । चित्तकम्म-
परिचएण अङ्गेसु दे आहरणविणिओअं करेह्व । (३)

शकुन्तला । जाणे वो णेउणं । (४)

* चरणीपभोगमुलभ इति पाठान्तरम् ।

(१) किं माणसी सिद्धिः ।

(२) हला अनया अभ्युपपत्त्या सूचिता ते भर्तुर्गेहे अनुभवितव्या राजलक्ष्मीः ।

(३) अयं अनुपभुक्तभूषणः अयं जनः । चित्तकर्म्मपरिचयेन अङ्गेषु ते आभरण-
विनियोगं कर्तव्यः ।

(४) जाने वा नैपुणम् ।

उभे । नाक्यं नालङ्कृतः ।

ततः प्रविशति स्नानीतीर्थः काश्यपः ।

काश्यपः । *One of four remarkable scholars of the*

यास्यत्यद्य शकुन्तलेति हृदयं संस्पृष्टमुत्कण्ठया

कण्ठः स्तम्भितवाष्पहर्तकलुषश्चिन्ताजडं दर्शनम् ।

वक्त्रव्यं मम तावदीदृशमहो स्नेहादरण्यौकसः शार्दूलविक्री

पीद्यन्ते गृहिणः कथं नु तनयाविश्लेषदुःखैर्नवैः ॥६॥

परिक्रामति ।

सख्यौ । हला सउन्तले अवसिदमण्डणासि । परिधेसु
मंपदं क्वोमजुअलं । (१)

शकुन्तला । उल्याय परिधत्ते ।

गौतमी । जादे एसो दे आणन्दपरिवाहिणा चक्षुणा
परिस्मजन्तो विअ गुरु उवट्ठिदी । आचारं दाव पडिवज्जस्स । (२)

शकुन्तला । सत्रीडम् । ताद वन्दामि । (३)

काश्यपः । वत्से !

ययातेरिव शर्मिष्ठा भर्तुर्वहुमता भव ।

सुतं त्वमपि सम्भ्राजं सेव पूरुमवाप्नुहि ॥७॥

अनष्टुप

गौतमी । भअवं वरो क्व एसो ण आसिसा । (४)

(१) हला शकुन्तले अवसितमण्डणासि । परिधेहि साम्प्रतं क्षौमयुगलम् ।

(२) जाते एष ते आनन्दपरिवाहिणा चक्षुषा परिष्वजमान इव गुरुपस्थितः ।

आचारं तावत् प्रतिपद्यस्व ।

(३) तात वन्दे ।

(४) भगवन् वरः खलु एष न आशीः ।

काश्यपः । वत्से इतः सद्यो हृतानग्नीन् प्रदक्षिणीकुरुष्व
सर्व्वे । परिक्रामन्ति ।

काश्यपः । ऋक्छन्दसा आशाले ।

अमो वेदिं परितः क्लृप्तधिष्णाः समिहन्तः प्रान्तसंस्तीर्णदर्भाः
अपन्नन्तो दुरितं हव्यगन्धैर्वैतानास्त्वां वङ्कयः पावयन्तु ॥ १० ॥
प्रतिष्ठस्वेदानीम् । सदृष्टिक्षेपम् । क्व ते शार्ङ्गरवमिश्राः ।

प्रविश्य

प्रिथः । भगवन् इमे स्मः ।

काश्यपः । भगिन्यास्ते मार्गमादेशय ।

शार्ङ्गरवः । इत इतो भवती ।

सर्व्वे । परिक्रामन्ति ।

काश्यपः । भो भोः सन्निहितास्तपोवनतरवः

पातुं न प्रथमं व्यवस्यति जलं युष्मास्वपीतेषु या

नादत्ते प्रियमण्डनापि भवतां स्नेहेन या पल्लवम् ।

आद्ये वः कुसुमप्रसूतिसमये यस्या भवत्युत्सवः शार्दूलविक्री

सेयं याति शकुन्तला पतिगृहं सर्व्वैरनुज्ञायताम् ॥ ११ ॥

कीकिलरवं सूचयित्वा ।

अनुमतगमना शकुन्तला तरुभिरियं वनवासबन्धुभिः ।

रिणीत्यरभृतविरुतं कलं यथा प्रतिवचनीकृतमेभिरोद्दृशम् ॥ १२ ॥

आकाशे ।

रस्यान्तरः कमलिनीहरितैः सरोभिश्च

पेसन्नातिलक्ष्मणायादुमैर्नियमिताकर्मयूखतापः ।

भूयात् कुशेश्वरजोऽदुरेणुरस्याः

शान्तानुकूलपवनस्य शिवस्य पत्न्याः ॥ ११ ॥

मर्त्ये । सविषयमाकर्णयन्ति ।

गौतमी । जादे ज्ञातिजनसिणिद्धाहिं अणुसातगमणा
मि तवोवणदेवदाहिं । पणम भअवदीणं । (१)

शकुन्तला । सप्रणामं परिक्रम्य । जनान्तिकम् । हृला पिअंवदे
णं अज्जउत्तदंसणुस्सुआए वि अस्समं परिच्चअन्तीए दुक्खेण
मे चलणा पुरदो पवटन्ति । (२)

प्रियंवदा । ण केअलं तवोवणविरहकादरा सखी एव्व ।
तए उवट्ठिदविओअस्स तवोवणस्स वि दाव समवत्था दीसइ । (३)

उगलितदम्भकबला मआ परिच्चत्तणञ्चणा मोरा ।
ओसरिअपण्डुपत्ता मुअन्ति अस्सूविअ लदाओ ॥ १२ ॥

शकुन्तला । अत्ता । ताद लदावहिणिअं वणजोमिणिं
दाव आमन्तइस्सं । (४)

(१) जाते ज्ञातिजनसिन्धुभिः अनुज्ञातगमनासि तपोवनदेवताभिः । पणम भणम

(२) प्रियंवदे ननु आर्यपुत्रदर्शनोत्सुकाया अपि आश्रमं परित्यजन्त्याः दुःखेन
मे चरणौ पुरतः प्रवर्त्तते ।

(३) न केवलं तपोवनविरहकातरा सखी एव । त्वया उपस्थितवियोगस्य
तपोवनस्यापि तावत् समवत्था दृश्यते ।

उदगलितदम्भकबलाः सखाः परित्यक्तनर्तना मयूराः ।

अपसृतपाण्डुपत्रा मुञ्चन्ति अशु इव लताः ॥

(४) तात लताभगिनी वनज्योत्स्ना तावदामन्तयिष्ये ।

काश्यपः । अवैमि ते तस्यां सोदर्यस्नेहम् । इयं तावत्
दक्षिणेन ।

शकुन्तला । लतामुपेत्य । वणजोसणि चूदसंगदा वि मं
पञ्चालिङ्ग इदोगदाहिं शाखावाहाहिं । अज्जप्यहुइ दूरपरि-
वट्टिणो दे भविस्सं । (१)

काश्यपः ।

सङ्कल्पितं प्रथममेव मया तवार्थं
नूतनिलका भर्त्तारमात्मसदृशं सुकृतैर्गता त्वम् ।

चूतेन संश्रितवती नवमालिकेयम्
अस्यामहं त्वयि च सम्प्रति वीतचिन्तः ॥१३॥

इतः पन्थानं प्रतिपद्यस्व ।

शकुन्तला । सख्यौ प्रति । हला एसा दुवेणं वो हत्ये
णीक्खेवो । (२)

उभे । अश्रं जणो कस्स हत्ये समप्पिदो । वाणं विहरतः । (३)

काश्यपः । अनसूये अलं रुदित्वा । ननु भवतौभ्यामेव
स्थिरीकर्त्तव्या शकुन्तला ।

सर्व्वे । परिक्रामन्ति ।

शकुन्तला । ताद एसा उडअपज्जन्तचारिणी गव्भमन्यरा-

(१) वनज्योत्स्ने चूतसङ्कल्पापि मां पञ्चालिङ्ग इतीगताः शाखावाहुभिः । अद्य
प्रभृति दूरपरिवर्त्तिनी ते भविष्यामि ।

(२) हला एषा हयोर्युवयोः हस्ते निक्षेपः ।

(३) अयं जनः कस्य हस्ते समर्पितः ।

मभवद् जदा अणघप्पसवा होइ तदा मे कं वि पिअणिवेदइत्तअं
विसज्जइस्ससि । (१)

काश्यपः । वत्से नेदं विस्मरिष्यामः ।

शकुन्तला । गतिभङ्गं रूपयित्वा । को एव क्व एसो णिवसणे
मे सजइ । परावर्त्तते । (२)

काश्यपः । वत्से !

यस्य त्वया व्रणविरोपणमिङ्गुलीनां
१५ तैलं न्यषिच्यत मुखे कुशसूचिविद्धे ।

श्यामाकमुष्टिपरिवर्द्धितको जह्वाति

सोऽयं न पुत्रं कृतकः पटुवीं मृगस्ते ॥ १४ ॥

शकुन्तला । वच्छ किं सहवासपरिस्त्राङ्गिणं मं अणु-
सरसि । अचिरप्पसूदाए जणणीए विणा विवड्ढिदो एव्व ।
दाणिं वि मए विरद्धिदं तुमं तादो चिन्तइस्सदि णिवत्तेहि
दाव । रुदती प्रस्थिता । (३)

काश्यपः ।

उत्पक्ष्मणोर्नयनयोरुपरुद्धवृत्तिं

वाष्पं कुरु स्थिरतया विरतानुबन्धम् ।

(१) तात एवा उटअपय्यन्तचारिणी गर्भमन्यरा मृगवधूः यदा अणघप्पसवा
भवति तदा मे किमपि प्रियनिवेदयितारं विसज्जसि ।

(२) को एव खलु एव निवसने मे सज्जति ।

(३) वत्स किं सहवासपरिस्त्राङ्गिणीं मामनुसरसि । अचिरप्रसूतया जनन्या
विना विवर्द्धित एव । इदानीमपि मया विरहितं त्वाम् तातश्चिन्तयिष्यति ।
निवर्त्ततां तावत् (सस्त्रिज्जस्त्रिज्ज)

अस्मिन्नलक्षितनतोन्नतभूमिभागे

मार्गे पदानि खलु ते विषमीभवन्ति ॥१५॥

शार्ङ्गरवः । भगवन् उदकान्तं (*) स्निग्धो जनोऽनुगन्तव्य इति श्रूयते तदिदं सरस्तीरम् अत्र सन्दिश्य प्रतिगन्तुम् अर्हसि ।

काश्यपः । तेन हि इमां क्षीरवृक्षच्छायामाश्रयामः ।

सर्व्वे । परिक्रम्य स्थिताः ।

काश्यपः । आत्मगतम् । किं न खलु तत्रभवतो दुष्यन्तस्य युक्तरूपमस्माभिः सन्देष्टव्यम् । चिन्तयति ।

शकुन्तला । जनान्तिकम् । हला पेक्ख नलिणीपत्तन्तरिअं वि सहअरं अदेक्खन्ती आदुरा चक्कवाई आरडइ । दुक्करं अहं करेमि । (१)

अनसूया । सहि मा एवं मन्तिअ ।

एसा वि पिण्ण विणा गमेइ रअणिं विसाअदीहअरं ।

गरुअं वि विरहदुक्खं आसावन्धो सहावेइ ॥ (२) ॥१६॥

काश्यपः । शार्ङ्गरव इति त्वया महचनात् स राजा शकुन्तलां पुरस्कृत्य वक्तव्यः ।

* उदकान्तं इति पाठे उदकान्तात् आ इति विग्रहे अव्ययीभावः ।

(१) हला पेक्ख नलिणीपदान्तरितमपि सहचरम् अपश्यन्ती आदुरा चक्रवाकौ आरटति । दुष्करम् अहं करोमि ।

(२) सहि अलमेवं मन्तयित्वा ।

एषापि प्रियेण विना गमयति रजनीं विषाददीर्घतराम् ।

गरु अपि विरहदुःखमाश्रयन्ः सहयति ॥

शार्ङ्गरवः । आज्ञापयतु भगवान् ।

काश्यपः ।

अस्मान् साधु विचिन्त्य संयमधनानुच्चैः कुलं चात्मनस्-

त्वय्यस्याः कथमप्यवान्धवक्त्रतां स्नेहप्रवृत्तिं च ताम् ।

सामान्यप्रतिपत्तिपूर्वकमियं दारेषु दृष्ट्या त्वया शाङ्करवः ।

भाग्यायत्तमतः परं न खलु तद्वाच्यं बधूबन्धुभिः ॥१६॥

शार्ङ्गरवः । गृह्योतः सन्देशः ।

काश्यपः । वत्से त्वमिदानीमनुशामनीयासि । वनी-
कमोऽपि सन्तो लौकिकज्ज्ञा वयम् ।

शार्ङ्गरवः । न खलु धीमतां कश्चिदविषयो नाम ।

काश्यपः । सा त्वमितः पतिकुलं प्राप्य

शुश्रूषस्व गुरुन् कुरु प्रियसखीवृत्तिं सपत्नीजने

भर्तुर्विप्रकृतापि रोषणतया मास्मै प्रतीपं गमः ।

भूयिष्ठं भव दक्षिणा परिजने भाग्येष्वनुत्सेकिनी

यान्ध्वं गृह्णिणीपदं युवतयो वामाः कुलस्याधयः ॥१७॥

कथं वा गौतमी मन्यते ।

गौतमी । एत्तिओ बह्वजनस्स उवदेसो । जादे एदं क्व,
मव्वं ओधारिहि । (१)

काश्यपः । वत्से परिष्वजस्व मां सखीजनञ्च ।

शकुन्तला । तात इदो एव्व किं पिअंवदामिस्सा सखीओ
णिवत्तिस्सन्ति । (२)

(१) एतावान् बधूजनस्य उपदेशः । जाते एतत् खलु सर्वं अवधारय ।

(२) तात इत एव किं प्रियंवदामिशाः सख्यः निर्वर्तिष्यन्ते ।

काश्यपः । वत्से इमे अपि प्रदेये न युक्तमनयोस्तत्र
गन्तुम् । त्वया सह गौतमी यास्यति ।

शकुन्तला । पितरमाश्रित्य । कष्टं दाणिं तादस्त अङ्गादो
परिवृष्टा मलयतरुन्मूलिदा (*) चन्दणलदा विष देसान्तरे
जीविदं धारयस्मि । (२)

काश्यपः । वत्से किमेवं कातरासि ।

अभिजनवतो भर्तुः श्लाघ्ये स्थिता गृहिणीपदे
विभगवतः विभवगुरुभिः कृत्यैस्तस्य प्रतिक्षणमाकुला ।

तनयमचिरात् प्राचीवार्कं प्रमूय च पावनं

मम विरहजां न त्वं वत्से शुचं गणयिष्यसि ॥१८॥

शकुन्तला । पितुः पादयोः पतति ।

काश्यपः । यदिच्छामि ते तदस्तु ।

शकुन्तला । सख्यावपेक्ष्य । हला दुवे वि मं समं एव पर-
स्मजह । (२)

सख्यौ । तथा कृत्वा । सहि जइ णाम सो राभा पञ्चहि-
स्साणमन्यरो होइ तदो से इमं असणामहेअङ्किअं अङ्गुलीअअं
दंसेसु । (३)

* मलयतरुन्मूलिदा इति पाठान्तरम् ।

(१) कथमिदानीं तातस्य अङ्गात् परिवृष्टा मलयतरुन्मूलिता चन्दणलता इव
देशान्तरे जीवितं धारयिष्यामि ।

(२) हला इह अपि मां सममेव परिष्वजेयाम् ।

(३) सखि यदिनाम स राजा प्रत्यभिज्ञासख्यरो भवति ; ततः अहो इदम्
आत्मनामधेयाङ्कितमङ्गुलीयकं दर्शय ।

शकुन्तला । इमिणा संदेसेण वो आकम्पिअ म्हि । (१)

सख्यौ । मा भाआहि । सिणेहो पावसङ्को । (२)

शाङ्गारवः । युगान्तरमारूढः सविता त्वरतां भवती ।

शकुन्तला । आश्रमाभिमुखी स्थित्वा । ताद कदा णु भूओ
तवोवणं पेक्खिस्सं । (३)

काश्यपः । श्रूयताम्



भूत्वा चिराय चतुरन्तमहोसपत्नी

One of Jan

दौष्यन्तिमप्रतिरथं तनयं निवेश्य ।

भर्त्ता तदर्पितकुटुम्बभरेण साङ्गं

वसान्ततिल

शान्ते कारिष्यसि पदं पुनराश्रमेऽस्मिन् ॥२०॥

गौतमी । जादे परिहोअइ गमणवेला । शिवत्तेहि
पिदरं । अहवा चिरेण वि पुणो एसा एवं मस्तइस्सादि
निवत्तदु भवं । (४)

काश्यपः । वत्से उपरुध्यते तपोऽनुष्ठानम् ।

शकुन्तला । भूयः पितरमाश्लिष्य । तवच्चरणपीडिशं ताद-
शरीरं । ता मा अतिमेत्तं मम किदे उक्कण्हउं । (५)

(१) अनेन सन्देशेन युवयोराकम्पिताम् ।

(२) मा भैषीः खेडः पापशङ्को ।

(३) तात कदा तु भूयस्तपोवणं प्रेक्षिष्ये ।

(४) जाते परिहोयते गमनवेला । निवर्त्तय पितरं । अथवा चिरैणापि पुन-
रेषा एवं सन्निविध्यते । निवर्त्ततां भवान् ।

(५) तपश्चरणपीडितं तातशरीरम् । तदलम् अतिमात्रं मम कृते उक्कण्ठा ।

काशपः । सनिशासम् ।

शममेव्यति मम शोकः कथं नु वत्से त्वया रचितपूर्वम् ।

उटजहारि विरूढं नीवारवलिं विलोकयतः ॥२१॥

गच्छ शिवास्ते पन्थानः सन्तु ।

निष्क्रान्ता शकुन्तला सहयायिनश्च ।

सख्यौ । शकुन्तलां विलोक्य । हृष्टौ हृष्टौ अन्तरिहिम्ना सउ-
न्तला वनराईए । (१)

काशपः । सनिशासम् । अनसूये गतवती वां सहधर्म-
चारिणौ । निगृह्य शोकमनुगच्छतं माम्* । प्रस्थितः ।

उभे । ताद सउन्तलाविरहित्रं मूयं विअ तवोवणं
पविसामो । (२)

काशपः । स्नेहप्रवृत्तिरेवंदर्शिनी । सविमर्शं परिक्रम्य ।

हन्त भोः शकुन्तलां विसृज्य लब्धमिदानीं स्वास्थ्यम् । कुतः
अर्थो हि कन्या परकीय एव तामद्य संप्रेष्य परिग्रहोतुः ।

जातो ममायं विशदः प्रकामं प्रत्यर्पितन्यास इवान्तरात्मा ॥२२॥

निष्क्रान्ताः सखे ।

न्द्र

चतुर्थोऽङ्कः ।

* The dual number is more proper ; for Kanwa asks both of them to follow him.

(१) हा धिक् हा धिक् अन्तर्हिता शकुन्तला वनराज्या ।

(२) तात शकुन्तलाविरहितं शून्यमिव तपोवनं प्रविशामः ।

पञ्चमोऽङ्कः ।

ततः प्रविशत्यासनस्थो राजा विदूषकम् ।

विदूषकः । कथं दत्त्वा । भो वयस्स संगीदसालन्तरे अव
हाणं देहि । कलविमुद्गाए गीदीए सरसंजीओ सुणोअदि ।
जानामि तत्तहोई हंसर्पादिआ वस्सपरिचअं करइ त्ति । (१)

राजा । तूणीं भव यावदाकर्णयामि ।

आकाशे गीयते । *

अहिणअमहुलोलुवो तुमं तह परिचुम्बिअ चूअमच्चरिं ।
कमलवसइमेत्तणिव्वुओ महुअर विसुमरिओ सि णं कहं ॥ (२) ॥

राजा । अही रागपरिवाहिणी गीतिः ।

विदूषकः । किं दाव गोदीए अवगदो अक्खरत्थो । (३)

राजा । स्मितं कृत्वा । सकृत्कृतप्रणयोऽयं जनः । तदस्या
देवीं वसुमतीमन्तरेण महदुपालम्भनं गतोऽस्मि । सखे माठव्य
मद्वचनादुच्यतां हंसपदिका निपुणमुपालब्धोऽस्मोति ।

विदूषकः । जं भवं आणवेदि । उत्थाय । भो वयस्स

(१) भो वयस्य सङ्गीतशालान्तरे अवधानं देहि । कलविमुद्गायाः गीतः
स्वरसंयोगो श्रूयते । जाने तत्रभवती हंसपदिका वर्षपरिचयं करोति इति ।

(२) अभिनवमधुलोलुप स्वं तथा परिचुम्ब्य चूतमच्चरीम् । कमलवसतिमाव-
निर्वृती मधुकर विष्णुतीऽसि एनां कथम् ।

(३) किं तावद् गीतेरवगतः अक्षरार्थः ।

गृहीदस्म ता ए परकोपहिं हृत्प्रेहिं सिद्धगुण ए ताङ्गीभमाणस्म
अच्छरा ए वीदराभस्म विभ्र णत्थि दाणिं मे मोक्खो । (१)

राजा । गच्छ नागरिकहत्या संज्ञापयैनाम् ।

विदूषकः । का गर्ह । निष्क्रान्तः । (२)

राजा । आत्मगतम् । किं नु खलु गीतमाकर्ण्य ईष्टजन-
विरहादृतेऽपि बलवदुत्कर्णितोऽस्मि । अथवा

रम्याणि वीक्ष्य मधुरांश्च निशम्य शब्दान्
वसन्ततिनां पर्युत्सुकीभवति यत् सुखितोऽपि जन्तुः ।
तच्चेतसा स्मरति नूनमबोधपूर्वं

भावस्थिराणि जननान्तरसौहृदानि ॥ २ ॥

पर्याकुलमिति ।

ततः प्रविशति कञ्चुको ।

कञ्चुको । अहो नु खलु ईदृशीमवस्थां प्रतिपन्नोऽस्मि ।

आचार इत्यवहितेन मया गृहीता

वसन्ततिनां काया वेद्यष्टिर्वरोधगृहेषु राज्ञः ।

काले गते बहुतिथे मम सैव जाता

प्रस्थानविक्रवगतेरवलम्बनार्था ॥ ३ ॥

भोः कामं धर्मकार्यमनतिप्राप्तं देवस्य । तथापि इदा-
नीम् एव धर्मासनादुत्थिताय पुनरुपरोधकारि कण्वशिष्या-

(१) यज्ञवानाज्ञापयति । भो वयस्य गृहीतस्य तथा परकीयेः हर्षः, शिखण्डके
तादृशमागम्य अप्सरोभिः वीतरागस्य इव नास्ति इदानीं मे मोक्षः ।

(२) का गतिः ।

गमनमस्मै नोत्सहे निवेदयितुम् । अथवा अविश्रमो लोक-
तन्त्राधिकारः ।

भानुः सङ्कट्युक्ततुरङ्ग एव रात्रिन्दिवं गन्धवज्रः प्रयाति ।
शेषः सदैवाहितभूमिभारः षष्ठांशवृत्तेरपि धर्म एषः ॥ ४॥

यावत् नियोगमनुतिष्ठामि । परिक्रम्यलोक्य च । एष देवः

प्रजाः प्रजाः स्वा इव तन्त्रयित्वा

निषेवते आन्तमना विविक्तम् ।

यथानि सञ्चार्य रविप्रतप्तः

श्रीतं दिवा स्थानमिव द्विपेन्द्रः ॥ ५॥

उपगम्य । जयतु देवः । एते खलु हिमवतो गिरिरूपत्यका-
रण्यवासिनः काश्रपसन्देशमादाय सस्त्रीकास्तपस्विनः संप्राप्ताः।
श्रुत्वा देवः प्रमाणम् ।

राजा । सदरम् । किं काश्रपसन्देशहारिणः ।

कञ्चुकी । अथकिम् ।

राजा । तेन हि महचनात् विज्ञाप्यतामुपाध्यायः सोम-
रातः अमूनाश्रमवासिनः श्रौतेन विधिना सत्कृत्य स्वयमेव
प्रवेशयितुमर्हतीति । अहमपि अत्र तपस्विदर्शनोचिते प्रदेशे
स्थितः प्रतिपालयामि ।

कञ्चुकी । यथाज्ञापयति देवः । निष्क्रान्तः ।

राजा । उल्लाय । वेत्नवति अग्निशरणमार्गमादेशय ।

प्रतीहारी । इदो इदो देशो । (१)

राजा । परिक्रामति । अधिकारखेदं निरूप्य । सर्वः प्रार्थितम्
अर्थमधिगम्य सुखी सम्पद्यते जन्तुः राज्ञां तु चरितार्थता
दुःखोत्तरैव ।

श्रीतुसुखमात्रमवसाययति प्रतिष्ठा
सौतिलिनी क्लिप्नाति लब्धपरिप्राप्तनृत्तिरैव ।
पञ्च । नातिश्रमापनयनाय यथा श्रमाय
राज्यं स्वहस्तदृष्टदण्डमिवातपत्रम् ॥ ६ ॥

नेपथ्ये

वैतालिकी । विजयतां देवः ।

प्रथमः ।

तना स्वसुखनिरभिलाषः खिद्यसे लोकहेतोः
प्रतिदिनमथवा ते हृत्तिरेवंविधैव ।
अनुभवति हि मूर्धा पादपस्तोत्रमुष्णं
शमयति परितापं क्लायया संश्रितानाम् ॥ ७ ॥

द्वितीयः ।

नियमयसि विमार्गप्रस्थितानात्तदण्डः
प्रशमयसि विवादं कल्पसे रक्षणाय ।
अतनुषु विभवेषु ज्ञातयः सन्तु नाम
त्वयि तु परिसमाप्तं बन्धुक्त्यं प्रजानाम् ॥ ८ ॥
राजा । एते क्लान्तमनसः पुनर्नवीकृताः स्मः ।

परिक्रामति ।

प्रतीहारी । अहिण्यसम्पन्नमस्मिन्नीचो सखिहिम
होमधेणू अग्निसरणालिन्दो । आरोहण देवो । (१)

राजा । आरुह्य परिक्रमासावलम्बी तिष्ठन् । वेदवति किमुद्दिश्य
भगवता काश्यपेन मत्सकाशमृषयः प्रेषिताः स्युः ।

किं तावद्भूतिनामुपोदृतपसां विघ्नैस्तपो दूषितं शार्ङ्गोत्तमः ।
धर्मारण्यचरेषु केनचिदुत प्राणेष्वसञ्चेष्टितम् ।

आहोस्वित् प्रमवो ममापचरितैर्विष्टम्भितो वीरुधाम्
इत्यारुढबहुप्रतर्कमपरिच्छेदाकुलं मे मनः ॥ ८ ॥

प्रतीहारी । सुचरित्रगन्दिणो इसीओ देशं सभाश्रद्धं
आश्रदत्ति तक्केमि । (२)

ततः प्रविशन्ति गौतमीसहिता शकुन्तला पुरस्कृत्य मुनयः

परशेषां कञ्चुकीं पुरोहितयः ।

कञ्चुकी । इत इतो भवन्तः ।

शार्ङ्गरवः । शारद्वत

महाभागः कामं नरपतिरभिन्नस्थितिरमौ

न कश्चिद्वर्णानामपथमपकृष्टोऽपि भजते ।

तथापीदं शश्वत्परिचितविविक्तेन मनसा

जनाकौणं मन्ये इतवहपरीतं गृहमिव ॥ १० ॥

शारद्वतः । जाने भवान् पुरप्रवेशादित्यभूतः संवृत्तः ।

(१) अभिनवसम्पन्नार्जनसञ्चीकः सन्निहितहोमधेनुरग्निसरणालिन्दः । आरोहण
देवः ।

(२) सुचरित्रगन्दिनः, ऋषयः देव सभाश्रयितुमागता इति तर्क्यामि ।

अहमपि

अभ्यक्तमिव स्नातः शुचिरशुचिमिव प्रबुद्ध इव सुप्तम् ।
बद्धमिव स्त्रेरगतिर्जनमिह सुखसङ्गिनमवैमि ॥११॥

शकुन्तला । निमित्तं सूचयित्वा । अस्महे किं मे वामेश्वरं
णश्वरं विष्णुरह । (१)

गौतमो । जादे पडिहदं अमङ्गलं । सुहाडं दे भत्त-
कुलदेवदाओ वितरन्तु । परिक्रामति । (२)

पुरोहितः । राजानं निर्दिश्य । भोस्तपस्विनः असावत्रभवान्
वर्णाश्रमाणां रक्षिता प्रागेव मुक्तासनो वः प्रतिपालयति ।
पश्यतेनम् ।

शार्ङ्गरवः । भो महाब्राह्मण काममेतदर्भिनन्दनीयम्
तथापि वयमत्र मध्यस्थाः । कुतः

भवन्ति नम्रास्तरवः फलागमैर्
नवाम्बुभिर्दूर्गविलम्बिनी घनाः । ७

अनुद्धताः सत्पुरुषाः समृद्धिभिः

स्वभाव एवैष परोपकारिणाम् ॥* १२॥

* This sloka too occurs in the Nitisataka of Bhartrihari ; it
is read there as follows :—

भवन्ति नम्रास्तरवः फलोद्गमे

नवाम्बुभिर्भूमिविलम्बिनी घनाः ।

अनुद्धताः सत्पुरुषाः समृद्धिभिः

स्वभाव एवैष परोपकारिणाम् ॥

(१) अस्महे किं मे वामेश्वरं त्रयम् विष्णुरति ।

(२) जाति प्रतिहतममङ्गलं । सुखानि ते भर्तृकुलदेवता वितरन्तु ।

प्रतीहारो । देव प्रसन्नमुखवर्णा दीप्तान्ति । जानामि
वीमहकज्जाओ इसोओ । (१)

राजा । शकुन्तलां दृष्ट्वा । अथात्रभवती

का खिदवगुण्ठनवती नातिपरिस्फुटशरीरलावण्या ।

मध्ये तपोधनानां किसलयमिव पाण्डुपत्राणाम् ॥ १३॥

प्रतीहारो । देव कुतूहलगवभो प्रह्विओ ण मं तक्को
पमरइ । दंसणीआ उण से आकिदी लक्खीअइ । (२)

राजा । भवतु । अनिर्वर्णनीयं परकलत्रम् ।

शकुन्तला । हस्तमुरसि कृत्वा । आत्मगतम् । हिअअ किं एव्वं
वेवमि । अज्जउत्तस्स भावं ओहारिअ धीरं दाव होहि । (३)

पुरोहितः । प्रीयता । एते विधिवदर्चितास्तपस्विनः ।

कश्चिदेषामुपाध्यायसन्देशः । तं देवः श्रोतुमर्हति ।

राजा । अवहितोऽस्मि ।

ऋषयः । हस्तमुद्यम्य । विजयस्व राजन् ।

राजा । सर्व्वानभिवादये ।

ऋषयः । इष्टेन युज्यस्व ।

राजा । अपि निर्व्विघ्नतपसो मुनयः ।

ऋषयः । कुतो धर्मक्रियाविघ्नः सतां रक्षितरि त्वयि । अ

तमस्तपति घर्म्मिंशौ कथमाविर्भविष्यति ॥ २४॥

(१) देव प्रसन्नमुखवर्णा दृश्यन्ते । जाने विस्रध्वकार्याः ऋषयः ।

(२) देव कुतूहलगर्भः प्रह्वितो न मे तर्कः प्रसरति । दर्शनीया पुनः अस्या

आकृतिल्लभ्यते ।

(३) हृदय किमेवं वेपसि । आर्य्यपुत्रस्य भावं अवधार्य्य धीरं तावदभव ।

राजा । अर्थवान् खलु मे राजशब्दः । अथ भगवान्
लोकानुग्रहाय कुशली काश्यपः ।

ऋषयः । स्वाधेनकुशलाः सिद्धिमन्तः । न भवन्तम्
अनामयप्रश्नपूर्वकमिदमाह ।

राजा । किमाज्ञापयति भगवान् ।

शार्ङ्गरवः । यन्मिथःसमयादिमां मदीयां दुहितरं भवान्
उपायंस्त तन्मया प्रीतिमता युवयोरनुज्ञातम् । कुतः

वंशास्थं त्वमर्हतां प्राग्रसरः* स्मृतोऽमि नः

शकुन्तला मूर्त्तिमती च सत्क्रिया ।

समानयंस्तुल्यगुणं वधूवरं

चिरस्य वाच्यं न गतः प्रजापतिः ॥ ११ ॥

तदिदानीमापन्नसत्त्वा प्रतिगृह्यतां सहधर्मीचरणायेति ।

गौतमो । अज्ज किं वि वत्तुकामस्मि ण मे वचनावसरो
अत्थि । कहं त्ति ।

राजा । णवेक्खिओ गुरुअणो इमाए ण तुए पुच्छिओ वन्धु ।

एककमेव्वं चरिए भणामि किं एकमेकस्स ॥ (१) ॥ १६ ॥

शकुन्तला । आत्मगतम् । किं णु क्व अज्जउत्तो भणइ । (४)

* प्राग्रहरः । इति विद्यामागरधृतः पाठः । बहुपुस्तकसम्मतः पाठस्तु मूलं
निवेक्षितः ।

(१) आर्थं किमपि वक्तुकामास्मि नमे वचनावसरोऽस्ति । कथमिति —

नापेक्षितो गुरुजनोऽनया न त्वया पृष्टो वन्धुः ।

एकैकमेवं चरिते भणामि किमेकमेकस्य ॥ १६ ॥

(२) किं तु खलु आर्थपुत्री भणति ।

राजा । किमिदमुपन्यस्तम् ।

शकुन्तला । आत्मगतम् । पावश्री क्लृप्तश्रीवशासो । (१)

शार्ङ्गरव । कथमिदं नाम । भवन्त एव सुतरां लोक-
वृत्तान्तनिष्णाताः ।

मतौमपि ज्ञातिकुलैकसंश्रयां

जानोऽन्यथा भर्तृमतीं विशङ्कते ।

अतः समीपे परिणेतुरिष्यते

अप्रस्तुतप्रशंसा

तदप्रियापि प्रमदा स्वबन्धुभिः ॥१७॥

राजा । किं चात्रभवती मया परिणेतपूर्वा ।

शकुन्तला । सविधादम् आत्मगतम् । हिअश्र संपदं दे
आशङ्का (४) । (२)

शार्ङ्गरवः । किं कृतकार्यद्वेषाद् धर्मं प्रति विमुखतो-
चिता राज्ञः ।

राजा । कुतोऽयमसत्कल्पनाप्रश्नः ।

शार्ङ्गरवः । मूर्च्छन्त्यमी विकाराः प्रायेणैश्वर्यमत्तेषु ॥१८॥

राजा । विशेषेणाधिचिन्तोऽस्मि ।

गौतमौ । जादे मुहुत्तशं मा लज्जसु । अवणइस्सं दाव दे
ओउण्ठणं तदो तुमं भत्ता अहिजाणिस्सइ । (३) यथाक्त करोति ।

४ संपदं विधा दार्णि दे आसङ्का इति विद्यासागरचरणाः ।

(१) पावकः खलु वचनीपन्यासः । रूपकालंकारः ।

(२) हृदय सान्प्रतं ते आशङ्का ।

(३) जाते मुहुर्त्तं मा लज्जस्व ! अपनेष्यधुमि तावन्ने अवगुण्ठनं ततस्त्वां भर्ता
अभिज्ञास्यति ।

ॐ राजा । शकुन्तलां निर्वर्ण्य । आत्मगतम् ।

मालिनी इदमुपनतमेवं रूपमक्लिष्टकान्ति

प्रथमपरिगृहीतं स्यान्नवेति व्यवस्यन् ।

उपमा भ्रमर इव विभाते कुन्दमन्तस्तुषारं

नच खलु परिभोक्तुं नापि शक्नोमि हातुम् ॥ १८ ॥

विचारयन् स्थितः ।

प्रतोहारी । अहो धस्मावेकिवदा भक्तुणो । एरिसं णाम
सुहोवणअं रुवं देकिअ को असो विचारइ । (१)

शार्ङ्गरवः । भो राजन् किमिति जोषमास्यते ।

राजा । भोस्तपोधनाः चिन्तयन्नपि न खलु स्वीकरणम्
अत्रभवत्याः स्मरामि । तत् कथमिमाम् अभिव्यक्तमत्त्व-
लक्षणाम् प्रति आत्मानं क्षेतिणमाशङ्कमानः प्रतिपत्स्ये ।

शकुन्तला । अपवार्थ । अज्जउत्तस्स परिणए एव्व सन्देहो ।
कुदो दाणिं मे दूराहिरोद्धिणी आसा । (२)

शार्ङ्गरवः । मा तावत् ।

नाति कृताभिमर्षामनुमन्यमानः सुतां त्वया नाम मुनिर्विमन्यः ।

मुष्टिं प्रतिग्राहयता स्वमथं पात्रीकृतो दस्युरिवाभि येन ॥ २० ॥

शारद्वतः । शार्ङ्गरव विरम त्वमिदानीम् । शकुन्तले

(१) अहो धस्मापेक्षिता भक्तुः । ईदृशं नाम सुखोपनतं रूपं दृष्ट्वा कोऽन्यो
विचारयति ।

(२) आर्यपुत्रस्य परिणये एव सन्देहः । कुतः इदानीं मे दूराधिरोद्धिणी
आसा ।

वक्तव्यमुक्तमस्माभिः । सोऽयमत्रभवानिवमाह । दीयतामस्मै
प्रत्ययप्रतिवचनम् ।

शकुन्तला । अपवाय्य । इमम् अवत्यन्तरं गच्छे तारिसे
अणुराए किं वा सुमराविश्रेण । अत्ता दाणिं मे सोअणोआ
त्ति ववमिश्रं एदं । प्रकाशम् । अज्जउत्त । अर्द्धति । संसङ्ग
परिणए ण एमो समुदाआरो । पोरव जुत्तं णाम दे तह पुरा
अस्ममपदे महावुत्ताण्हिअश्रं इमं जणं समअपूव्वं पआरिअ
एरिसेहिं अक्खरेहिं पञ्चाक्खाउं । (१)

राजा । शान्तं पापम् ।

व्यपदेशमाविलयितुं किमीहसे जनमिमं च पातयितुम् ।

कूलङ्गषेव मित्युः प्रमत्तमभस्तटरुच्च ॥२॥

शकुन्तला । हाउ । जइ परमत्यदो परपरिगहसङ्किणा
तुए एव्वं पउत्तं ता अहिस्साणिण तुह आसङ्गं अवणइस्सं । (२)

राजा । उदारः कल्पः ।

शकुन्तला । मुद्रास्थान परासम् । हहो हहो अङ्गुलीअसुस्सा
मे अङ्गुली । सविषादं गौतमीसर्ववत् । (३)

(१) इदम् अवस्थान्तरं गते तादृशे चतुराग्रे किंवा कारितेन । आत्मा इदानीं
मे मोक्षनीय इति व्यवसितमेतत् । आर्यपत्र , सश्रयिते परिणये न एष समुदाचारः ।
पोरव युक्तं नाम ते तथा पुराणमपदे स्वभावीत्तानहृदयम् इमं जन सस्यपूव्वे प्रतीय
ईदृशे अक्षरैः प्रत्याख्यातुम् ।

(२) भवतु यदि परमार्थतः परपरिगहसङ्किना त्वया एव प्रवृत्तं तत्रभिज्ञानेन
तवाशङ्कामपनेष्यामि ।

(३) हा भिक्षु हा भिक्षु अङ्गुलीयकयुक्त्या मे अङ्गुली ।

गौतमी । गूणं दे सक्कावन्नारव्भन्तरे सचीतित्यसलिलं
वन्दमाणाए पव्भट्टं अङ्गुलीअञ्चं । (१)

राजा । सञ्चितम् । इदं तत् प्रत्युपन्नमति स्त्रैणमिति
यदुच्यते ।

शकुन्तला । एतद् दाव विहिणा दंसिअं पङ्कत्तणं । अवरं
दे कच्चिस्सं । (२)

राजा । श्रोतव्यमिदानीं संवृत्तम् ।

शकुन्तला । गं एकस्सिं दिअहे णोमालिआमण्डवे
णलिणीपत्तभाअणगअं उदअं तुह इत्ये सस्सिहिअं आसि । (३)

राजा । शृणुमस्तावत् ।

शकुन्तला । तक्खणं सो मे पुत्रकिअओ दीहापाङ्गी णाम
मअपोदणो उवठ्ठिओ । तुए अअं दाव पढमं पिअउ चि
अणुअम्पिणा उवच्छन्दिओ उअएण । ग उण दे अपरिचआदो
इत्यव्भासं उवगओ । पच्छा तस्सिं एव्व मए गहिए सलिले
णण किदो पणओ । तदा तुमं इत्यं पहसिओ सि सव्वो
मगन्हेसु विस्ससइ दुवे वि एतद् आरस्सआ चि । (४)

(१) ननं ते शक्रावताराभ्यन्तरे शचीतीर्थसलिलं वन्दमानायाः प्रभट्टम् अङ्गुलीयकम्

(२) अथ तावद् विधिना दर्शितं प्रभुर्त्वं । अपरं ते कथयिष्यामि ।

(३) ननु एकस्मिन् दिवसे नवमङ्गिकामण्डपे नलिनीपत्रभाजनगतम् उदकम्
तव हस्ते सन्निहितमासीत् ।

(४) तत्क्षणं स मे पुत्रकृतकः दीर्घापाङ्गीनाम स्रगपोतक उपस्थितः । त्वया
अयं तावत् प्रथमं पितृ इति उपच्छन्दितः उदकेन । न पुनस्ते अपरिचयात् इला-
स्यासमुपगतः । पश्चात्तस्मिन्नेव मया गृहीते सलिले अनेन कृतः प्रणयः । तदा
त्वमित्थं प्रवृत्तितः अस्मि सर्वेः सगन्धेषु विश्रुतितः । नै अपि अत्र आरण्यकाविति ।

राजा । एवमादिभिरात्मकार्यनिर्वर्त्तिनीनाममृतमयबाष्प-
धुभिराकृष्यन्ते विषयिणः ।

गौतमी । महाभाग एष अरिर्हसि एवमन्ति उ' । तवो-
वणमंवड्ढिओ अणभिस्सा अअं जणो कइतवस्स । (१)

राजा । तापसवृद्धे

स्त्रीणामशिक्षितपटुत्वममानुषीषु वसन्ततिल

मंद्दश्यते किमुत याः प्रतिबोधवत्यः ।

प्रागन्तरिक्षगमनात् स्वमपत्यजातम् अर्थान्तरि

अन्यैर्हिजेः परभृताः खलु पोषयन्ति ॥ २२ ॥

शकुन्तला । मरीषम् । अणज्ज अत्तणो हिअअणुमाणेण
पेक्खमि । को दाणिं अस्सो धम्मकच्चुअणवेसिनो तिणक्ख-
कूवोवमस्स तव अणुकिडं पडिवज्जिस्सइ । (२)

राजा । आत्मगतम् । मन्दिग्धवृष्टिं मां कुर्वन् अकैतव
इवास्याः कोपो लक्ष्यते । तथाह्वानया (*)

मय्येव विस्मरणदारुणचित्तवृत्तौ वसन्ततिलक

वृत्तं रजः प्रणयमप्रतिपद्यमाने ।

* तथाह्वानयेत्येतदनलभं कुवचित् पुष्पकी, न तिर्यगवलीकित स्फुरति लीचनं
उच्यते बन्धो न परुषाक्षर न च पर्देष संगच्छते । हिमार्गं इव वेपते मधुर एव
विष्णाधरः स्वभावविनते भुवौ युगपदत्र भेदं गते ॥ किञ्च । अयमंशो दृश्यते ।

(१) महाभाग नार्हसि एवं मन्तयितुं तपोवनसंबर्द्धितः जनभिन्नः अयं जन-
कैतवस्य ।

(२) अनर्थ आत्मनः हृदयानुमानेन मेवसि । क इदानीं अन्यः धर्मकच्चु-
अवेज्जनस्त्वणस्स अकूपोपमस्य तव अनुकृतिं प्रतिपत्स्यति ।

भेदादुभ्रवोः कुटिलयोरतिलोहितच्छा
 भग्नं शरामनमिवातिरूपा स्मरस्य ॥२३॥

पुराहितः । भद्रे प्रथितं दुष्यन्तस्य चरितं तथापीदं न
 लक्ष्ये ।

शकुन्तला । सुष्ठु, दाव अत मच्छन्दचारिणी किमस्मि
 जा अहं इमस्स पुरुवंसप्यच्चरण मुहमहुणो हिअअद्विअविसस्स
 इत्यब्भामं उवगआ । पटानेन मुखमात्रं रोदिति । (१)

शाङ्गरवः । इत्यमात्मकृतं परिहृतं चापलं दहति ।

अनुष्टुप अतः परोक्ष्य कत्तेव्यं विशेषात् सङ्गतं रहः । वैष्णवैर्
 अज्ञातहृदयेष्वेवं वैरोभवति सौहृदम् ॥२४॥ अर्थान्ति

राजा । अयि भोः किमत्रभवतीप्रत्ययादेव अस्मान्
 संयुतदोषाक्षरेः क्षिणुथ ।

शाङ्गरवः । सामयम् । श्रुतं भवद्भिरधरोत्तरम् ।

आजन्मनः शाठ्यमशिक्षितो यम्

५-८ तस्याप्रमाणं वचनं जनस्य ।

३-११ न... परातिसन्धानमधीयते यैर्... अप्रमत्तप्रयत्ने
 विद्येति ते सन्तु किलासवाचः ॥२५॥

राजा । भोः सत्यवादिन् अभ्युपगतं तावदस्माभिरिवम् ।
 किं पुनरिमामतिसन्धाय लभ्यते ।

शाङ्गरवः । विनिपातः ।

(१) सुष्ठु तावदत्र स्वच्छन्दचारिणी कृतास्मि दाहं अस्स पुरुवंसप्रत्ययेन
 मुखमधोः हृदयस्थितविवस्स इशाभ्यासम् उपगता ।

राजा । विनिपातः पौरवैः प्रार्थ्यत इति न श्रद्धेयम् एतत् ।
शारद्वतः । शार्ङ्गरव किमुत्तरेण । अनुष्ठितो गुरोः सन्देशः
प्रतिनिवर्त्तामहे वयम् । राजानं प्रति ।

तदेषा भवतः कान्ता त्यज वैनां गृहाण वा ।
उपपन्ना हि दारेषु प्रभुता सर्वतोमुखो ॥ २६ ॥ ^{अनुष्टु}
गौतमि गच्छाग्रतः । प्रस्थिताः । ^{अथानि}

शकुन्तला । कहां इमिणा किदवेण विप्पलद्ध म्हि तुम्ह
वि मं परिच्चअह । अनुपतिष्ठते । (१)

गौतमौ । स्थिता । वच्छ सङ्गरव अणुगच्छइ इअं क्व
खो करुणपरिदेइणो सउन्तला । पच्चादेसपरुसे भत्तुणि किं
वा मे पुत्तिआ करउ । (२)

शार्ङ्गरवः । सरोषं सन्निवृत्य । किं पुरोभागे स्वातन्त्र्यम्
अवलम्बसे ।

शकुन्तला । भीता वेषते ,

शार्ङ्गरवः । शकुन्तले

यदि यथा वदति क्षितिपस्तथा द्रुतविलम्बितः
त्वमसि किं पितुरुत्कुलया त्वया ।

अथ तु वेत्सि शुचि व्रतमात्मनः

पतिकुले तव दास्यमपि क्षमम् ॥ २६ ॥

तिष्ठ साधयामो वयम् ।

* उपपन्ननुर्हिदारेषु इति पाठान्तरम् ।

(१) कश्चमनेन कितवेन विप्रलब्धास्मि । यूयमपि मां परित्यजथ ।

(२) वत्स शार्ङ्गरव अनुगच्छति इयं खलु नः करुणपरिदेविनो शकुन्तला ।
प्रत्यादेशपरुषे भर्त्तरि किंवा मे पुत्रिका करीतु ।

राजा । भोस्तपस्विन् किमत्रभवतीं विप्रलभसे ।

प्राणी । कुमुदान्येव शशाङ्कः सविता बोधयति पङ्कजान्येव ।

४२२: ११ विशिनां हि परपरिग्रहसंश्लेषपराङ्मुखी वृत्तिः ॥ २८ ॥

शार्ङ्गरेव । यदा तु पूर्ववृत्तमन्यमङ्गाद्विस्मृती भवान्
तदा कथमधर्मभीरुः ।

राजा । भवन्तमेवात्र गुरुलाघवं पृच्छामि ।

अनुपूः । मूढः स्यामहमेषा वा वदेन्मिथ्येति संशये ।

दारत्यागो भवाम्याहो परस्त्रीस्पर्शपांशुलः ॥ २९ ॥

पुरोहितः । विचार्ये । यदि तावदेवं क्रियताम्

राजा । अनुशास्तु मां भवान् ।

पुरोहितः । अत्रभवती तावत् आ प्रसवादस्मदगृहे
तिष्ठतु । कुत इदमुच्यत इति चेत् त्वं साधुभिरुद्दिष्टः प्रथम-
मेव चक्रवर्त्तिनं पुत्रं जनयिष्यसीति । स चेन्मुनिदौहित
स्तल्लक्षणोपपन्नो भविष्यति अभिनन्द्य शुद्धान्तमेनां प्रवेशयिष्यामि
विपर्यये तु पितुरस्याः समीपनयनमवस्थितमेव ।

राजा । यथा गुरुभ्यो रोचते ।

पुरोहितः । वत्से अनुगच्छ माम् ।

शकुन्तला । भगवद् वसुधे देहि मे विवरं । (१)

कदमी प्रस्थिता । निष्क्रान्ता सद्यः पुरीषसा तपस्विभिर्य ।

राजा । आपव्यवहितश्रुतिः शकुन्तलागतमेव चिन्तयति ।

निपथ्ये

आश्चर्यम् आश्चर्यम् ।

(१) भगवति वसुधे देहि मे विवरम् ।

राजा । आकर्ण्य । किं नु खलु स्यात् ।

प्रविश्य

पुरोहितः । सविस्मयम् । देव अद्भुतं खलु संवत्सम् ।

राजा किमिव ।

पुरोहितः । देव परावृत्तेषु कण्वशिष्येषु

सा निन्दन्ती स्नानि भाग्यानि बाला

वाहृत्क्षेपं क्रन्दितुं च प्रवृत्ता ।

राजा । किञ्च ।

पुरोहितः । स्त्र्योसंस्थानं चाप्सरस्तीर्थमारात्

उत्क्षिप्येनां ज्योतिरेकं जगाम ॥ ३० ॥

सर्व्वे । विस्मय रूपयन्ति ।

राजा । भगवन् प्रागपि सोऽस्माभिरर्थः प्रत्यादिष्ट एव किं
वृथा तर्केणान्विष्यते । विश्राम्यतु भवान् ।

पुरोहितः । विजयस्व । निष्क्रान्तः ।

राजा । वेत्नवति पर्याकुलोऽस्मि शयनभूमिमार्गमादेशय ।

प्रतिहारा । इदो इदो देवो । प्रस्थिता । (१)

राजा ।

कामं प्रत्यादिष्टां स्मरामि न परिग्रहं मुनेस्तनयाम् ।

बलवत्तु दूयमानं प्रत्याययतोव मां हृदयम् * ॥ ३१ ॥

निष्क्रान्ताः सर्व्वे ।

पञ्चमोऽङ्कः ।

षष्ठोऽङ्कः ।

ततः प्रविशति नागरिकः श्यालः पथात् बहूपरुषमादाय रक्षिणौ च ।

रक्षिणौ । ताडयित्वा । अले कुम्भिलश्चा कहेहि कहिं तुए
एणे मणिवन्धणुक्खिणामहेए लाअकोए अङ्गुलोअए शमा-
शादिए । (१)

पुरुषः । भौतिनाटितकेन । पशोदन्ते भावमिच्छे । अहंके
ण एरिशकम्मकाली । (२)

प्रथमः । किं क्वु शोहणे वम्हणेत्ति कलिअ रम्मा पडि-
ग्गहे दिस्से । (३)

पुरुषः । शुणह दाणिं । अहंके शक्कावदालव्भन्तलवाशी
धोवले । (४)

द्वितीयः । पाडच्चला किं अह्मेहिं जादो पुच्छिदा । (५)

श्यालः । सूअअ कहेउ सव्वं अणुक्कमेण । मा णं अन्तरा
पडिवन्धह । (६)

(१) अरे कुम्भिलक कथय कुत त्वया एतत् मणिवन्धनीतृकीर्णनामधेयं
राजकीयमङ्गुलीयकं समासादितम् ।

(२) प्रसीदन्तु भावमिच्छाः । अहं न ईदृशकर्मकारी ।

(३) किं खलुशोभनः ब्राह्मणः इति कृत्वा राज्ञा प्रतियुक्तः दत्तः ।

(४) श्रुत इदानीं । अहं शक्कावताराभ्यन्तरवासी धोवरः ।

(५) पाटच्चर किमस्माभिः जातिः पृष्टा ।

(६) सूचक कथयतु सर्व्वमनुक्रमेण, मा एममन्तरा प्रतिवधानम् ।

उभौ । जं आवुत्ते आणवेइ । कहेहि । (१)

पुरुषः । अहके जालुगालादीहिं मच्छबन्धणीवाएहिं
कुडम्बभलणं कलेमि । (२)

श्यालः । विहस्य । विसुद्धो दाणिं आजीवो । (३)

पुरुषः । भट्टा ।

ग्रहजे किल जे विणिन्दिए गहु शे कम्म विवज्जणीअए ।
पशुमालणकम्मदालुणे अणुकम्पामिदुए वि शोत्तिए ॥ (४) ॥ २॥

श्यालः । तदो तदो । (५)

पुरुषः । एकस्मिं दिअशे खण्डशो लोहिअमच्छे मए
कप्पिदे जाव तश्श उदलव्भन्तले एदं लदणभाशुलं अङ्गुलीअअं
देक्खिअं । पच्छा अहके शे विक्कआअ दंशअन्ते गहिदे भाव-
मिस्सेहिं । मालेह वा मुच्चेह वा अअं शे आअमवुत्तन्ते । (६)

(१) उदावत्तः आजापयति । कथय ।

(२) अह जालोदगालादिभिर्मत्स्यबन्धनीपायः कुटुम्बभरणं करोमि ।

(३) विमुक्त इदानीमाजीवः ।

(४) भर्तः

सङ्गं किल यद्विनिन्दितं गहि तत्कर्म्मविवर्जनीयम् ।

पशुमारणकर्म्मदारुणीऽनुकम्पादुरपि श्रोत्रियः ॥ १ ॥

(५) तत्तत्ततः ।

(६) एकस्मिन् दिवसे खण्डशः रोहितमत्स्यः मया कल्पिते श्वावत् तस्य
सुदराभनरी एतत् रत्नभासुरम् अङ्गुलीयकं दृष्टम् । पश्चादहमस्य विक्रयाय दर्शयन्
गृहीतो भावनिष्ठः । मारयत वा मुञ्चत वा अयमस्य आगमस्तानः ।

श्यालः । जाणुअ विस्सगन्धो गोहादी मच्छवन्धो एव्व
निस्संसअं । अङ्गुलीअअदंसणं से विमरिसिदव्वं । राजउलं
एव्व गच्छामो । (१)

रत्तिणी । तह । (२)

श्यालः । गच्छ अले गण्ठभेदअ । (२)

सर्व्वे । परिकामन्ति ।

श्यालः । सूअअ इमं पुरदुआरे अप्पमत्ता पडिवालेह
जाव इमं अङ्गुलीअअं जहागमणं भट्टिणो निवेदिअ तदा
सासणं पडिच्छिअ णिकमासि । (४)

उभौ । पविशउ आवुत्ते शामिप्पशादश । (५)

निष्क्रान्तः श्यालः ।

प्रथमः । जाणुअ चिलाअइ क्व, आवुत्ते । (६)

द्वितीयः । णं अवशलोवशप्पणीआ लाआणो । (७)

(१) जानुक विस्वगन्धी गीहादी मतस्यवन्ध एव निःसंशयम् अङ्गुलीयकदर्शन
अस्य विस्पष्टम् । राजकुलमेव गच्छामः ।

(२) तथा ।

(३) गच्छ अरे यत्थिभेदक ।

(४) सूचक इमं पुरद्वारे अप्रमत्तौ प्रतिपालयतं यावदिदम् अङ्गुलीयकं यथागमन
भवे निवेद्य ततः शासनं प्रतीप्य निष्क्रामामि ।

(५) प्रविशतु आवुत्तः स्वामिप्रासादम् ।

(६) जानुक चिरयति खल आवुत्तः ।

(७) ननु अवसरीपसर्पणीया राजानः ।

प्रथमः । जाणुअ फुलन्ति मे हत्या इमश्श वडश्श शुमणो
पिणहुं । पुरुषं निर्दिशति । (१)

पुरुषः । ण अलुहइ भावे अआलणे मालणे भविउं । (२)

द्वितीयः । विलोक्य । एशे अम्हाणं शामी पत्तइत्ये लाअ-
शाशणं पड़िच्छिअ इदोमुहे देक्खीअइ । गिहवली हुविशशशि
शुणो मुहं वा देक्खिअसि । (३)

प्रविश्य

श्यालः । सूअअ मुच्चोअउ एसो जालोवजीवो । उववम्भो
किल से अङ्गुलीअअस्स आअमा । (४)

सूचकः । जह आवुत्ते भणाइ । (५)

द्वितीयः । एशे जमअदणं पविशअ पड़िणिउत्ते । (६)

पुरुष परिमुक्तवस्त्रनं करोति ।

पुरुषः । श्यालं प्रणम्य । भट्टा अह केलिसे मे आजीवे । (७)

श्यालः । एसो भट्टिणा अङ्गुलीअअमुल्लसम्मिदो पसादो
वि दाविदो । पुरुषायार्थं प्रयच्छति । (८)

(१) जानुक स्फुरतः मे हस्तौ अस्य वधस्य सुमनसः पिण्डुम् ।

(२) नाहति भावः अकारणं मारणी भवितुम् ।

(३) एषः अस्माकं स्वामी पवहसः राजशासनं प्रतीप्य इतोमुखे दृश्यते ।
गृध्रवल्लिर्भाषयसि शुभं मुखं वा द्रक्ष्यसि ।

(४) सूचक मुच्यतामेष जालीपजीवौ । उपपन्नः किलास्य अङ्गुलीयकस्यागमः ।

(५) यथावुक्तोभणति ।

(६) एष यमसदनं प्रविश्य प्रतिनिष्ठः ।

(७) भर्तः अथ कौटुशः मे आजीवः ।

(८) एष भर्ता अङ्गुलीयकमूल्यसन्निहतः प्रसादोऽपिदापितः ।

पुरुषः । सप्रणामं परिगृह्य । भट्टकेण अणुग्राहिदं म्हि । (१)

मूचकः । एषे णाम अणुग्राहे जे शूलादो अवदालिअ
हयिक्कन्हे पडिटाविदे । (२)

जानुकः । आवत्त पलिदोशे कहेइ तेण अङ्गुलीअण
भट्टिणो शम्भदेण होदव्वं । (३)

श्यालः । ण तस्मिं महारुहं रदणं भट्टिणो बहुमदं त्ति
तक्केमि तस्स दंमणेण भट्टिणो अभिमदो जणो सुमराविदो ।
मुहुत्तअं पकिदिगम्भोरो वि एस्सुअणअणो आसि । (४)

मूचकः । शेविदं णाम आवुत्तेण । (५)

जानुकः । णंभणाहि इमश्श कए मच्छिआभत्तुणो त्ति । (६)
गुरुषमस्यया पश्यति ।

पुरुषः । भट्टालके इदो अहं तुम्हाणं शुमणोमुल्लं होउ । (७)

जानुकः । एत्तके जुज्जइ । (८)

(१) भर्वानुग्राहीतीति ।

(२) एष नाम अनुगृह्यः यत् शूलादवतार्य हस्तिस्कन्धे प्रतिष्ठापितः ।

(३) आवत्तः परितोषः कथयति तेन अङ्गुलीयकेन भर्तुः सम्प्रतेन भवितव्यम् ।

(४) न तस्मिन् महारुहे रवं भर्तुर्वहुमतमिति तर्कयामि । तस्य दर्शनेन भर्तु-
रभिमतो जनः स्मारितः । मुहूर्तम् प्रकृतिगम्भीरीऽपि प्रकृतनयनः आसीत् ।

(५) सेवितं नामावुत्तेन ।

(६) ननु भण्य अस्मि कृते मातृसिकभर्तुरिति ।

(७) भट्टारकाः इतीऽहं तुम्हाकं सुमनीमूल्यं भवतु ।

(८) एतद् युज्यते ।

श्यालः । धीवर महत्तरो तुमं पिअवअस्सओ दाणिं मे संवुत्तो । कादम्बरीमक्खिअं अम्हाणं पढमसोहिदं इच्छीअइ ता सोण्डिकापणं एव्व गच्छामो । (१)

निष्क्रान्ताः सर्वेः ।

प्रवेशकः ।

ततः प्रविशत्याकाश्यानेन सानुमती नामाभराः ।

सानुमती । णिव्वत्तिअं मए पज्जाअणिव्वत्तिणिव्वं अच्छरातिअसम्मिअं जाव साहुजणस्स अभिसेअकालो त्ति । मंपदं इमस्स राणमिणो उदत्तं पञ्चक्खीकरिस्सं । मेण आसम्बन्धेण शरीरभूदा दाणिं मे सउन्तला । ताए अ दुहिउणिमित्तं आदिट्ठपुव्वं म्हि । समन्तादवलोक्य । किं णु क्खु उदुस्सवे वि णिरुस्सवारम्भं विअ एदं राअउलं दीसइ । अत्थि मे विहवो पणिहाणेण सव्वं परिस्सादुं । किन्तु महीण आअरो मए माणइदव्वो । होउ इमाणं एव्व उज्जाणपालि-
आणं तिरक्खरणोपडिच्छस्सा पस्सपरिवत्तिणी हुविअ उव लम्भिस्सं । नाव्ये नावतीर्थे स्थिता । (२)

(१) धीवर महत्तरस्त्वं प्रियवयस्यः इदानीं मे संवृत्तः । कादम्बरीसालिकस्य अन्धकं प्रथमपौष्टदमिष्यते तत् शौण्डिकापणमेव गच्छामः ।

(२) निर्व्वर्त्तितं मया पर्यायनिर्व्वर्त्तनीयं अप्सरसौथेसान्निध्यं यावत् साधुजनस्य अभिषेककाल इति । साम्प्रतं अस्य राजर्षेः उदत्तं प्रत्यक्षीकरिष्यामि । मेनका सम्बन्धेन शरीरभृता इदानीं मे शकुन्तला । तथा च दहितनिमि ' आदिष्ट-पूर्वाभिः । किं नु खलु ऋतूत्सवेऽपि निरुत्सवारम्भमिव एतत् राजकुलं दृश्यते ।

ततः प्रविशति चूताङ्कुरमवलीकयन्ती चेटी अपरा च पृष्ठतस्तस्याः ।

प्रथमा ।

॥ २ ॥ चूतम् आताम्बहरिपण्डुर वसन्तमासस्य जीवसम्बन्धम् ।

दिष्टो सि चूतकोरत्र उदुमङ्गलं तुमं पमाएमि ॥ (१) ॥ २ ॥

द्वितीया । परह्ये किं एवाङ्गी मन्तेसि । (२)

प्रथमा । महुअरिए चूतकलिअं देक्खिअ उम्मात्तिआ
परह्येआ होइ । (३)

द्वितीया । सहर्षं त्वरथोपगम्य । कहं उपट्ठिओ महुमामो । (४)

प्रथमा । महुअरिए तव दाणिं कालो एसो मदविव्
भमगोदाणं । (५)

द्वितीया । सहि अवलम्बस्स मं जाव अगपाअट्ठिआ
हुविअ चूतकलिअं गेण्हिअ कामदेअच्चणं करेमि । (६)

अस्ति मे विभवः प्रणिधानेन सर्वं परिज्ञातुं किन्तु सख्याः आदरो मया मानयितव्यः ।
भवतु अनयोरेव उद्यानपालिकयोः तिरस्करणीप्रतिच्छन्ना पार्श्वपरिवर्तिनौ भूत्वा
उपलप्ये ।

(१) आताम्बहरितपाण्डुर वसन्तमासस्य जीवसम्बन्धम् । दिष्टोऽसि चूतकोरक
उदुमङ्गलं त्वं प्रसादयामि ॥ २ ॥

(२) परभृतिके किमेकाकिनौ मन्त्रयमे ।

(३) मधुकरिके, चूतकलिकां दृष्ट्वा उन्मात्तिका परभृतिका भवति ।

(४) कथमुपस्थितो मधुमासः ।

(५) मधुकरिके तवेदानीं कालः एष मदविभ्रमगीतानां ।

(६) सहि अवलम्बस्स मं यावदगपादस्थिता भूत्वा चूतकलिकां गृहीत्वा
कामदेवाचनं करोमि ।

प्रथमा । जइ मम वि कबु अइं अचणफलस्य । (१)

द्वितीया । अकहिण वि एदं संवज्जइ जदो एक्कं एव्व णो
जीविदं दुहाड्डिअं सरोरं । मग्गीमवल्लया स्थिता चूताङ्गर गल्लती ।
अए अण्णड्डिवुड्ढो वि चूअण्णसवो एत्थ बन्धनभङ्गसुरही होइ ।
कपीतहस्तकं कृत्वा ।

तुमं सि मए चुअङ्गर दिस्सो कामस्स गहिअधणुअस्स ।
पच्चिअजणजुवइलक्खो पच्चब्भहिअो सरो होहि ॥ (२) ॥ ३॥
चूताङ्गर क्षिपति ।

प्रविश्यापटीक्षेपेण कुपित ।

कञ्चुकी । मा तावदनात्मजे । देवेन प्रतिषिद्धे वसन्तोत्सवे
त्वमास्त्रकलिकाभङ्गं किमारभसे ।

उभे । भीतं । पसीदउ अज्जी । अग्गहोअत्था वअं । (३)

कञ्चुकी । न किल श्रुतं युवाभ्यां यत् वासन्तिकैस्तरुभिः
अपि देवस्य शासनं प्रमाणीकृतं तदाश्रयिभिः पत्रिभिश्च ।
तथाहि

चूतानां चिरनिर्गतापि कलिका बध्नाति न स्वं रजः
मन्त्रद्वं यदपि स्थितं कुरुवकं तत् कोरकावस्थया ।

॥ ३ ॥

(१) यदि समापि खलु अइं अचनफलस्य ।

(२) अकथितमपि एतत् सम्पद्यते । यत एकमेवावधौ जीवितं द्विधा स्थितं
शरीर । अये अप्रतिबुद्धोऽपि चूतप्रसवः अत्र बन्धनभङ्गसुरभिर्भवति ।

त्वमसि मया चूताङ्गर दत्तः कामाय गृहीतधन्वने ।

पथिकजनयुवतिलक्ष्यः पञ्चाभ्यधिकः शरीरभव ॥ ३॥

(३) पसीदतु आर्यः अगृहीतार्थं आवाम् ।

कण्ठेषु खलितं गतेऽपि शिशिरे पुंस्कोकिलानां कृतं
शङ्के संहरति स्मरोऽपि चकितस्तूणाईकृष्टं शरम् ॥ ४ ॥

उभे । गत्यि सन्देहो । महाप्यहाओ राएमी । (१)

प्रथमा । अज्ज कइ दिअहाइं अम्हाणं मितावसुणा
रट्टिएण भट्टिणीपाअमूलं पेमिदाणं । एत्थ अ णो पमदवणस्स
पालणकम्म समप्पिअं । ता आअन्तुअदाए अस्सुअपुव्वो अम्हेहिं
एमो बुत्तन्तो । (२)

कञ्चुको । भवतु न पुनरेवं प्रवर्तितव्यम् ।

उभे । अज्ज कोऊहलं णो । जइ इमिणा जणेण सोदव्वं
कहेहि अअं किं णिमित्तं भट्टिणा वसन्तुस्सवो पडिसिद्धो । (३)

मानुमतो । उस्सवप्पिआ क्व, मणुस्सा । गुरुणा कारणेण
होदव्वं । (४)

कञ्चुको । बहुलोभृतमेतत् किं न कथ्यते । किमत्र-
भवत्योः कर्णपथं नायातं शकुन्तलाप्रत्यादेशकौलीनम् ।

उभे । सुदं रट्टिअमुहादो जाव अङ्गुलीअअदंसणं । (५)

(१) नास्ति सन्देहः । महाप्रभावः राजर्षिः ।

(२) आर्य कति दिवसानि आवयोः मितावसुना राष्ट्रियेण भर्तुः पादमूलं
प्रषितयोः । अवचावयोः प्रमदवनस्य पालनकर्मा समर्पितम् । तदागन्तुकृतया अश्रुत
पूर्वः आवाभ्याम् एष वृत्तान्तः ।

(३) आर्य कौतूहलं नो । यदि अनेन योतव्यं कथय अयं किं निमित्तं
भर्ता वसन्तोत्सवः प्रतिषिद्धः ।

(४) उत्सवप्रथाः खलु मनुष्याः । गुरुणा कारणेन भवितव्यम् ।

(५) श्रुतं राष्ट्रियमुखात् यावदङ्गुलीयकदर्शनम् ।

कञ्चुकी । तेन हि अल्पं कथयितव्यम् । यदैव खलु
खाङ्गुलीयकदर्शनादनुस्मृतं देवेन सत्यमूढपूर्वा मया तत्रे-
भवती रहसि शकुन्तला मोहात् प्रत्यादिष्टेति तदाप्रभृत्येव
पश्चात्तापमुपगतो देवः । तथाहि

रम्यं हेष्टि यथा पुरा प्रकृतिभिर्न प्रत्यहं सेव्यते
शय्याप्रान्तविवर्त्तनैर्विगमयत्युन्निद्र एव क्षपाः ।

दाक्षिण्येन ददाति वाचमुचितामन्तःपुरेभ्यो यदा
गोत्रेषु स्खलितस्तदा भवति च त्रौड़ाविलक्षश्चिरम् ॥५॥
मानुमती । पित्रं मे । (१)

कञ्चुको । अस्मान् प्रभवतो वैमनस्यादुत्सवः प्रत्याख्यातः ।
उभे । जुज्जइ । (२)

नेपथ्ये

एदु एदु भवं । (३)

कञ्चुकी । कर्णं दत्त्वा । अये इत एवाभिवर्त्तते देवः ।
स्वकर्मानुष्ठेयताम् ।

उभे । तइ । निष्क्रान्ते । (४)

ततः प्रविशति पश्चात्तापसदृशवेशो राजा विदूषकः प्रतीहारो च ।

कञ्चुकी । राजानमवलोक्य । अहो सर्वास्ववस्थासु रमणीयत्वम्
आकर्षितविशेषाणाम् । एवमुत्सुकोऽपि प्रियदर्शनो देवः । तथाहि

(१) प्रियं मे ।

(२) युज्यते ।

(३) एतु एतु भवान् ।

(४) तथा ।

प्रत्यादिष्टविशेषमण्डनविधिर्वामप्रकोष्ठार्पितं
विभ्रत् काञ्चनमेकमेव वलयं खासोपरक्ताधरः ।

५॥ चिन्ताजागरणप्रतान्तनयनस्तेजोगुणादात्मनः

संस्कारोत्तिष्ठितो महामणिरिव क्षीणोऽपि नालक्ष्यते ॥६॥

सानुमती । राजानं दृष्ट्वा । ठाणे क्व पश्चादेसविमाणिआ
वि इमस्स कए सउन्तला किलम्मइ । (१)

राजा । ध्यानमन्दं परिक्रम्य ।

॥ प्रथमं सारङ्गाध्या प्रियया प्रतिबोध्यमानमपि सुप्तम् ।

अनुशयदुःखायेदं हतहृदयं सम्प्रति विबुद्धम् ॥७॥

सानुमती । यं एरिसाणि तवस्मिणीए भाअहेआणि । (२)

विदूषकः । अपवार्थ । लङ्गिदो एसो भूओ वि सउन्तला-
वाहिणा ण आणे कइं चिकिच्छिदव्वो होहिइ त्ति । (३)

कञ्चुको । उपगम्य । जयतु देवः । महाराज प्रत्यवेक्षिताः
प्रमदवनभूमयः । यथाकाममध्यास्तां विनोदस्थानानि महाराजः ।

राजा । वेत्तवति महच्चनादमात्यमार्यपिशुनं ब्रूहि चिर-
प्रबोधान्न सम्भावितमस्माभिरद्य धर्मासनमध्यासितुम् यत् प्रत्य-
वेक्षितं पौरकार्यमार्येण तत् पत्रमारीप्य दीयतामिति ।

प्रतीहारी । जं देआ आणवेइ । निष्क्रान्ता । (४)

(१) स्थाने खलु प्रत्यादेशविमानितापि अस्य कृते शकुन्तला क्लाम्यति ।

(२) ननु ईदृशानि तपस्विन्याः भागधेयानि ।

(३) लङ्घितः एषः भूयोऽपि शकुन्तलाव्याधिना न जाने कथं चिकित्सितव्यां
भवति इति ।

(४) यद्देवः आज्ञापयति ।

राजा । वातायन त्वमपि स्वं नियोगमशून्यं कुरु ।

कञ्चुको । यदाज्ञापयति देवः । निष्क्रान्तः ।

विदूषकः । किदं भग्नदाणिमृच्छिभं । संपदं मिमिरात-
वच्छेन्नरमणीय इमस्मिं पमदवणुद्देशे अत्ताअणंरमइस्समि । (१)

राजा । वयस्य रन्ध्रोपनिपातिनोऽनर्था इति यदुच्यते
तत् अव्यभिचारि वचः ।

मुनिसुताप्रणयस्मृतिरोधिना मम च मुक्तमिदं तमसा मनः ।

मनसिजेन सखे प्रहरिष्यता धनुषि चूतशरस्य निवेशितः ॥*

विदूषकः । चिट्ठ दाव जाव इमिणा दण्डकाठेण कन्दप्पवाणं
णासइस्सं । दण्डकाठमुद्यम्य चूताङ्गुर पातयितुमिच्छति । (२)

राजा । सखितम् । भवतु दृष्टं ब्रह्मवर्चसम् । सखे क्लोप-
विष्टः प्रियायाः किञ्चिदनुकारिणोषु लतासु दृष्टिं विलोभयामि ।

विदूषकः । णं आसस्सपरिआरिआ चदुरिआ भग्नदा
संदिट्ठा माहवोमण्डवे इमं वेलं अतिवाहिसिं तहिं अ मे चित्त-
फलअगदं महत्थलिह्मिदं तत्तहोदोए सउत्तलाए पडिक्किदिं
आणेहि ति । (३)

* Babu Bhuban Chandra Basak's edition reads another
Sloka here :—

उपहितस्मृतिरङ्गलिमुद्रया प्रियतमामनिमित्तनिराकृताम् ।

अनुशयादनुरोदिमि चीत्सुकः सुरभिमासमुखं समुपैति च ॥

(१) कृतं भवता निर्मृच्छिभं । साम्प्रतं शिशिरातपच्छेदरमणीयं अस्मिन्
पमदवणुद्देशे आत्मानं रमयिष्यसि ।

(२) तिष्ठ तावद् यावदनेन दण्डकाठेन कन्दर्पबाणं नाशयिष्यामि ।

(३) ननु आसन्नपरिचारिका चतुरिका भवता संदिष्टा माधवीमण्डपे इमां

राजा । ईदृशं हृदयविनोदस्थानं तत् तमेव मार्गम्
आदेशय ।

विदूषकः । इदो इदो भवं । (१)

उभौ । परिक्रामतः ।

सानुमती । अनुगच्छति ।

विदूषकः । एसो मणिसिलापट्ट असणाहो माहवोमण्डवो
उवहाररमणिज्जदाए णिस्सं सअं साअदेण विअ णो पड़िच्छइ ।
ता पविमिअ णिसोददु भवं । (२)

उभौ । प्रवेशं कृत्वा उपविष्टौ ।

सानुमती । लदासंस्सिदा टेक्खिस्सं सहोए पड़िकिदिं ।
तदो से भत्तणो बहुमुहं अणुराअं णिवेदइस्सं । (३)

तथा कृत्वा स्थिता ।

राजा । सखे सर्व्वमिदानीं स्मरामि शकुन्तलायाः प्रथम
वृत्तान्तं कथितवानस्मि भवते च । स भवान् प्रत्यादेशवेलायां
मत्सममौपगतो नासोत् । पूर्व्वमपि न त्वया कदाचित् सङ्की-
र्त्तितं तत्रभवत्या नाम । कश्चिदहमिव विस्मृतवानसि त्वम् ।

बेलाम् अतिवाद्मिष्यामि । तस्मिन् च मे शिवफलकगतां स्वहस्तलिखितां तत्रभवत्या
शकुन्तलायाः प्रतिकृतिमानयेति ।

(१) इत इतो भवान् ।

(२) एष मणिशिलापट्टसनाथः साधवोमण्डप उपहाररमणीयतया निःसंशयं
स्वाग्नेन इव नः प्रतीच्छति । तत् प्रविश्य निषीदतु भवान् ।

(३) लतामंशिता द्रव्यामि सख्याः प्रतिकृतिम् । ततः अखे भर्तुर्वहुमुखः
मनुरागं निवेदयिष्यामि ।

विदूषकः । ए विसुमरामि । किन्तु मय्यं कहिअ अव-
माणे उण तुए परिहामविअप्पओ एमो ण भूदत्थो त्ति आच
क्खिदं । मए वि मिप्पिण्डुवुद्धिणा तह एव्व गहोदं । अहवा
भविदव्वदा बलवदो । (१)

मानुमती । एव्वं पदं । (२)

राजा । आत्ता । सखे त्तायस्स माम् ।

विदूषकः । भोः किं एदं अणुववणं क्व, एरिमं तुइ ।
कदावि सप्परिसा सोअवत्तव्वा ण होन्ति । णं पवादे वि
शिक्कम्पा गिरीओ । (३)

राजा । वयस्य निराकरणवित्तवायाः प्रियायाः समवस्थाम्
अनुस्मृत्य बलवदशरणोऽस्मि । सा हि ।

इतः प्रत्यादेशात् स्वजनमनुगन्तुं व्यवसिता

मुहुस्तिष्ठत्युच्चैर्वदति गुरुशिष्ये गुरुसमे ।

पुनर्दृष्टिं वाष्पप्रसरकलुषामर्पितवतो

मयि क्रूरे यत्तत् सविर्षामव शल्यं दहति माम् ॥ ८ ॥

(१) न विस्रामि किन्तु सर्वं कथयित्वा अवमाने पुनस्तथा परिहासविजल्प
एष न भूतार्थ इति आख्यातम् । मयापि सत्पिण्डुवुद्धिना तथा एव गृहीतम् ।
अथवा भवितव्यता बलवती ।

(२) एवमेतत् ।

(३) भोः किमेतत् । अनुपपन्नं खलु ईदृशं त्वयि । कदापि सत्पुरुषा
ओक्तास्तस्याः (ओक्तास्तस्याः) न भवन्ति ननु प्रभातेऽपि निष्कम्पा गिरयः ।

सानुमती । अस्महे एरिसी सकज्जपरदा इमस्स सन्तावेण
अहं रमामि । (१)

विदूषकः । भो अत्थि मे तक्को केण तत्तद्दीदौ आआस-
चारिणा णोद त्ति । (२)

राजा । कः पतिदेवतामन्यः परामर्ष्टुमुत्सहेत । मेनका
किल मख्यास्ते जन्मप्रतिष्ठेति श्रुतवानास्मि । तत्सह-
चारिणोभिः सखो ते ह्येतेति मे हृदयमाशङ्कते ।

सानुमती । सम्मोहोक्खु विम्हअणिज्जो ण पडिबोहो । (३)

विदूषकः । जइ एव्वं अत्थि क्व, समागमो कालेण तत्त-
द्दीदौ । (४)

राजा । कथमिव ।

विदूषकः । ण क्व, मादापिदरा भत्तुविओअदुक्खिदं
दुद्धिदरं देक्खिदुं पारंन्ति । (५)

राजा । वयस्य

॥१॥ स्वप्नो नु माया नु मतिभ्रमा नु

क्लिष्टं नु तावत्फलमेव पुण्यम् । *

* क्लृप्तं नु तावत् फलमेव पुण्यैः इति वा कचित् पाठः ।

(१) अस्महे इदृशी स्वकार्यपरता अस्य सन्तापेन अहं रमे ।

(२) भो अत्थि मे तर्का, केन तवभवती आकाशचारिणा नीतेति ।

(३) सम्मोहः खलु विस्मयनीयः न प्रतिबोधः ।

(४) यदि एवं अस्ति खलु समागमः कालेन तवभवत्याः ।

(५) न खलु मातापितरौ भर्तृविद्योगदुःखितां दुहितरं द्रष्टुं पारयतः ।

मि. १०७. ११०.

अमविबुद्धिः तदतौ तमेते

मनोरथा नाम तटप्रपाताः ॥* १० ॥

विदूषकः । मा एवम् । यं अङ्गुलीयकं एव णिदं सणं ।
अवस्सं भाई अचिन्तणिज्जसमाग्रमो होइ । (१)

राजा । अङ्गुलीयकं विलोक्य । अये इदं तावदसुलभस्थान-
भ्रंशि शीचनीयम् ।

तव सुचरितमङ्गुलीय नूनं प्रतनु ममेव विभाव्यते फलेन ।
अरुणनखमनोरमासु तस्याश्चुतमसि लब्धपदं यदङ्गुलीषु ॥ १॥
सानुमती । जइ अण्णहत्थगग्रं होउ सच्चं एव्व सोअण्णिज्जं
होउ । (२)

विदूषकः । भो इयं णाममुद्दा केण उद्देशेण तत्तहोईए
हत्थव्भासं पाविआ । (३)

सानुमती । मम वि कौज्जलेण आआरिओ एसो । (४)
राजा । श्रूयताम् । स्वनगराय प्रस्थितं मां प्रिया सवाप्स-
माह कियच्चिरणार्थ्यपुत्रः प्रतिपत्तिं दास्यतीति ।

विदूषकः । तदो तदो । (५)

* मनोरथानामतटप्रपातः इति पाठान्तरम् ।

(१) मैवं ननु अङ्गुलीयकमेव निदर्शनम् । अवश्यम्भावी अचिन्तनीयसमाग्रमं-
भवति ।

(२) यदि अन्यहस्तगतं भवेत् सत्यमेव शीचनीयं भवेत् ।

(३) भो इयं नाममुद्दा केन उद्देशेन तवभवत्या, हस्ताभ्यासं प्रापिता ।

(४) ममापि कौज्जलेन आकारित एषः ।

(५) तदस्ततः ।

राजा । पश्चादिमां मुद्रां तदङ्गुली निवेशयता मया प्रत्यभिहिता ।

एकैकमत्र दिवसे दिवसे मदीयं

॥ ११ ॥

नामाक्षरं गणय गच्छमि यावदन्तम् ।

तावत् प्रिये मदवरोधगृहप्रवेशं

नेता जनस्तव समौपमुपैष्यतीति ॥

तच्च दारुणा^{चित}र्त्तना मया मोहान्नानुष्ठितम् । ॥ १२ ॥

मानुमती । रमणीयो क्व अवहीविहिणा विमंवाइदो । (१)

विदूषकः । कथं धीवलकपिअस्स लोहिअमच्छस्स उद-
लव्भन्तले आसि । (२)

राजा । शचीतीर्थं वन्दमानयाः सख्यास्ते हस्ताद् गङ्गा-
स्रोतसि परिभ्रष्टम् ।

विदूषकः । जुज्जइ । (३)

मानुमती । अदो एव्व तवस्सिणीए सउन्तलाए अधम्म-
भोरुणो इमस्स राएसिणी परिणए सन्देहो आसि । अथवा
एरिसो अणुराओ अहिस्साणं अवेक्खइ कथंविअ एदं । (४)

राजा । उपालप्स्ये तावदिदमङ्गुलीयकम् ।

निष्कलान्तरं निष्कलान्तरं निष्कलान्तरं

(१) रमणीयः खलु अवधिर्विधिना विमंवादितः ।

(२) कथं धीवरकल्पितस्य रोहितमत्स्यस्य उदराभ्यन्तरे आसीत् ।

(३) युज्यते ।

(४) अतएव तपस्विन्याः शकुन्तलायाः अधर्मभौरोरस्य राजर्षेः परिणये सन्देह आसीत् । अथवा ईदृशः अनुरागः अभिज्ञानम् अपेक्षते कथमिव एतत् ।

विदूषकः । आत्मगतम् । गह्वीश्रो णिण पन्था उम्मतआणं । (१)
राजा ।

कथं नु तं बन्धुरकोमलाङ्गुलिं
करं विहायासि निमग्नमन्त्रसि ।
अथवा । अचेतनं नाम गुणं न लक्षयेत्
मयैव कस्मादवधीरिता प्रिया ॥ १२ ॥

विदूषकः । आत्मगतम् । कथं बुधुक्खाए खाइअव्वी म्हि । (२)
राजा । अकारणपरित्यक्तो अनुशयतसहृदयस्तावद् अनु-
कम्प्यतामयं जनः पुनदर्शनेन ।

प्रविश्यापटीचेपेण चित्रफलकद्वया

चतुरिका । इअं चित्तगम्भा भट्टिणौ । (३)
चित्रफलकं दर्शयति ।

विदूषकः । साहु वअस्स । महुरावत्थाणदंसणिज्जो भावा-
णुप्पवेसो खलइ विअ मे दिट्ठि णिस्सुअपदेसेसु । (४)

सानुमती । अम्मो एसा राएसिणा णिउणदा । जाणे
सही अगदो मे वट्ठइ त्ति । (५)

(१) गृहीतोऽनेन पन्थाः उन्मत्तानाम् ।

(२) कथं बुधुक्खा खादितव्योऽस्मि ।

(३) इयं चित्रगता भर्त्वा ।

(४) साधु वयस्य मधुरावस्थानदर्शनीयो भावानुप्रवेशः । खलति इव मे
इष्टिर्निमीषतप्रदेशेषु ।

(५) अम्मो एसा राजर्षेर्निपुणता । जाने सखी अयती मे वर्तते इति ।

राजा ।

यद्यत् साधु न चित्रे स्यात् क्रियते तत्तदन्यथा ।

तथापि तस्या लावण्यं रेखया किञ्चिदन्वितम् ॥ १४

सानुमतौ । सरिसं एद पच्छादावगरुणो सिण्हस्स अण

वलेवस्स अ । (१)

विदूषकः । भो दाणिं तिस्सि तत्तहोईओ दौसन्ति ।
सव्वाओ अ दंमणौआओ । कदमा एय तत्तहोई सउत्तला । (२)

सानुमतौ । अण्हिस्सो क्व एरिसस्स रूपस्स मोहदिट्ठि
अअं जणो । (३)

राजा । त्वं तावत् कतमां तर्कयसि ।

विदूषकः । तक्केमि जा एसा सिट्ठिलकेसवन्धूव्वन्तकुसु-
मेण केसन्तेण उव्भिस्सस्सेअविन्दुणा वयणेण विसेसदो ओसरि-
आहिं वाहाहिं अवसेअसिणिज्जतरुणपल्लवस्स चूअपाअवस्स पासे
इसि परिस्सन्ता विअ आलिहिआ एसा सउत्तला इदराओ
सहोओ ति । (४)

(१) सट्टशमेतत् पश्चात्तापगुरोः स्नेहस्य अनवलेपस्य च ।

(२) भो इदानीं तिस्रः तवभवत्यः दृश्यन्ते । सर्वेऽथ दर्शनीयाः । कतमात्र
तवभवती शकुन्तला ।

(३) अगभिज्जः खलु ईदृशस्य रूपस्य मोघदृष्टिरयं जनः ।

(४) तर्कयामि या एषा शिथिलकेशवन्धोहान्तकुसुमेन केशान्तेन उदभि-
स्सेदविन्दुणा वदनेन विशेषतः अपसृताभ्यां बाहुभ्यां अवसेकस्त्रिगुणतरुणपल्लवस्य
चूतपादपस्य पात्रे ईषत् परिश्रान्ता इव आलिखिता एषा शकुन्तला इतरे
संख्यौ इति ।

राजा । निपुणो भवान् । अस्त्यत्र मे भावचिह्नम् ।

स्विन्नाङ्गुलिर्वनिवेशो रेखाप्रान्तेषु दृश्यते मलिनः ।

अशु च कपोलपतितं दृश्यमिदं वर्त्तिकोच्छ्वासात् ॥ १५

चतुरिके अर्द्धलिखितमेतद्दिनोदस्थानम् । गच्छ वर्त्तिकां
मनोज्ञं चित्रं ।

तावदानय ।

चतुरिका । अज्ज माठव्य अवलम्बसु चित्तफलञ्च जाव
आअच्छामि । (१)

राजा । अहमेव एतदवलम्बे । यथोक्तं करोति ।

निष्क्रान्ता चेटी ।

राजा । साक्षात् प्रियासुपगतामपहाय पूर्वं
चित्रार्पितामहमिमां बहुमन्यमानः ।

स्रोतोवह्नां पथि निकामजलामतोत्य

जातः सखे प्रणयवान् मृगदृष्टिकायाम् ॥ १६ ॥

विदूषकः । आत्मगतम् । एसो अत्तभवं णइं अदिकमिअ मअ
तिण्हिआप संकन्तो प्रकाशम् । भो अवरं किं एत्थ लिहिद्वं । (२)

सानुमती । जो जो पदेसो सहीए मे अहिखुवो तं तं
आलिहिउकामो होउ । (३)

राजा । श्रूयताम् ।

(१) आर्थ माठव्य अवलम्बसु चित्तफलकं यावदागच्छामि ।

(२) एषोऽवभवान् नदीमतिक्रम्य मृगदृष्टिकायां संक्रान्तः । भो अपरं किमत्र
लिखितव्यम् ।

(३) यो यः प्रदेशः सख्या मे अभिरूपस्तं तमालिखितुकामीभवत् ।

परिवर्त्त

कार्थ्या सैकतलीनहंसमिथुना स्रोतोवहा मालिनी

पादास्तामभितो निषण्णहरिणा गौरीगुरोः पावनाः ।

शाखालम्बितवल्कलस्य च तरोर्निर्मातुमिच्छाम्यधः

मृङ्गे कृष्णमृगस्य वामनयनं कण्डूयमानां मृगीम् ॥ १७

विदूषकः । आत्मगतम् । जह अहं देक्वामि पूरिअव्वं णेण
चित्तफलअं लम्बकुच्चाणं तावसाणं कअम्बेहिं । (१)राजा । वयस्य अन्यच्च शकुन्तलायाः प्रसाधनमभिप्रेतम्
अत्र विस्मृतमस्माभिः ।

विदूषकः । किंविअ । (२)

सानुमतौ । वणवासस्स सोउमारस्स अ जं सरिसंहोहिइ । (३)

राजा ।

कृतं न कर्णार्पितबन्धनं सखे शिरीषमागण्डविलाम्बिकेशरम् ।
न वा शरच्चन्द्रमरीचिकोमलं मृणालसूत्रं रक्षितं स्तनान्तरे ॥विदूषकः । भो किस्स तत्तहोई रत्तकुअलअपल्लअसोहिणा
अगहत्थेण मुहं ओवारिअ चइअचइआ विअ ठिआ । सावधानं
निरूप्य । आः एमो दानीए पुत्तो कुसुमरसपाङ्चरो तत्तहोइए
वअणं अहिलङ्गइ महुअरो । (४)(१) यथा अहं पश्यामि पूरयितव्यमनेन चित्तफलकं लम्बकुच्चाणां तापसानां
कदम्बैः ।

(२) किमिष ।

(३) वनवासस्य सौकुमारस्य च यत् सदृशं भवति ।

(४) भोः किन्तु तत्रभवती रत्नकुवलयपल्लवशीभिना अग्रहणेन सुखमावृत्य

राजा । ननु कार्यतामेष धृष्टः ।

विदूषकः । भवं एव अविणीयाणं सामिआ इमस्स वारणे पहावस्सइ । (१)

राजा । युज्यते । अयि भोः कुसुमलताप्रियातिथि किमव परिपतनखेदमनुभवसि ।

पृष्ठा ^{परिपतन} कुसुमनिषणा लघितापि सती भवन्तमनुरक्ता ।
प्रतिपालयति मधुकरी न खलु मधु विना त्वया ^{नखे, त्वया, मधु} पिबति ॥ १८ ॥

मानुमती । अज्ज अहिजाअं क्खु एसो वारिओ । (२)

विदूषकः । पडिमिद्धा वि वामा एसा जादी । (३)

राजा । एवं भो न मे शासने तिष्ठसि । श्रूयतां तर्हि
मम्यति ^{यः पञ्चमद्वयैनापि प्राप्ताज्ञानं करोत्यस्मि, ॥१८॥}

आकृष्टबालतरुपल्लवलोभनोयं
परिपतन
पीतं गया सदयमेव रतोत्सवेषु ।

विन्वाधरं सृष्टमि चेदुभ्रमर प्रियायास्

त्वां कारयामि कमलोदरबन्धनस्यम् ॥ २० ॥

विदूषकः । एवं तिक्खणदण्डस्स किं ण भाइस्सइ ।

चकितचकिता इव स्थिता । आः एष दास्याः पुत्रः कुसुमरसपाटञ्चरः तत्रभवत्याः

रदममभिलङ्घते मधुकरः ।

पृष्ठा ^{यथापि}

(१) भवानेव अविनीतानां शासिता अस्य वारणे प्रभविष्यति ।

(२) आर्य्य अभिजातं खलु एष वारितः ।

(३) प्रतिषिद्धापि वामा एषा जातिः ।

ग्रहस्य आत्मगतम् । एसो दाव उम्भत्तो । अहं वि एदस्स संगेण
परिसवस्सो विअ संवत्तो । प्रकाशम् । भो चित्तं क्व एदं । (१)

राजा । कथं चित्रम् ।

मानुमती । अहं वि दाणिं अवगमय्या किं उण जहल्लिहि
दाणुभावो एसो । (२)

राजा । वयस्य किमिदमनुष्ठितं पौरोभाग्यम् ।

दर्शनसुखमनुभवतः साक्षादिव तन्मयेन हृदयेन ।

स्मृतिकारिणा त्वया मे पुनरपि चित्रोक्तता कान्ता ॥२१॥

वाष्प विहरति ।

मानुमती । पुष्पावरविरोही अपुष्पो एसो विरहमग्नौ । (३)

राजा । वयस्य कथमेवमविश्रान्तं दुःखमनुभवामि ।

प्रजागरात् खिलीभूतस्तस्याः स्वप्ने समागमः ।

वाष्पस्तु न ददात्येनां द्रष्टुं चित्रगतामपि ॥२२॥

मानुमती । सव्वहा पमज्झिअं तुए पच्चादेसदुक्खं सउ
न्तलाए । (४)

प्रविश्य

चतुरिका । जेदु भट्टा । वट्टिआकरण्डअंगेण्हिअ इदो
मुहं पत्थिअ म्हि । (५)

(१) एवं तौष्ण्यदग्नात् किं न मेध्यति । एष तावदुम्भत्तः । अहमपि एतस्य
सङ्गेन ईदृश्वर्ण इव संवत्तः । भोः चित्रं खलु एतत् ।

(२) अहमपि इदानीमवगतार्था किं पुनर्यथालिखितानुभावौ एषः ।

○ (३) पुष्पापरविरोधी अपुष्प एष विरहमार्गः ।

(४) सर्व्वथा प्रहृष्टं त्वया प्रत्यादेशदुःखं शकुन्तलायाः ।

(५) जयतु भर्ता । वत्तिकाकरण्डकं गृहीत्वा इतीमुखं प्रस्थितास्मि ।

राजा । किञ्च ।

चतुरिका । सो मे हत्यादौ अन्तरा तरलिआदुदिआण
देईए वसुमदोए अहं एव्व अज्जउत्तस्स उवणइस्सं त्ति सबलक्कारं
गहिओ । (१)

विदूषकः । दिट्ठिआ तुमं मुक्का । (२)

चतुरिका । जाव देईए बिड़वलगं उत्तरीअं तरलिआ
मांचेइ ताव मए णिव्वाहिओ अत्ता । (३)

राजा । वयस्य उपस्थिता देवी बहुमानगर्विता च ।
भवानिमां प्रतिक्रतिं रक्षतु ।

विदूषकः । अत्ताणं त्ति भणाहि । बिट्ठफलकमादाय उत्थाय च । (४)
जइ भवं अन्तेउरकालकूडाओ मुञ्चौअइ तदो मं मेहपाड़िच्छन्दे
पासादे सदावेहि । दुत्तपदं निष्क्रान्तः ।

मानुमती । अस्ससंकन्तहिअओ वि पटमसंभावणं अवेक्कइ ।
सिढिलसोहओ दाणिं एसो । (५)

(१) स मे हत्यादन्तरा तरलिकाद्वितीयया देव्या वसुमत्या अहमेवार्थपुत्रस्य
उपनेष्यामि इति सबलात्कारं गृहीतः ।

(२) दिष्ट्या त्वं मुक्ता ।

(३) यावद् देव्या विट्ठपलग्नं उत्तरीयं तरलिका मोक्षयति तावन्मया
नम्राहितः आया ।

(४) आत्मानमिति भण । यदि भवानन्तःपुरकालकूटात् मुच्यते ततो मां
मेघप्रतिच्छन्दे पासादे शब्दायस्व ।

(५) अन्त्यसंक्रान्तहृदयोऽपि प्रथमसंभावनामुपेक्षते । शिथिलसौहृदः इदानीमेव ।
लगा ५४ ॥ ५४ ॥ पूर्वमार्हवीत संभाजना ॥ ५४ ॥

प्रविश्य पवहस्ता

प्रतीहारी । जेदु देओ । (१)

राजा । वेत्तवति न खल्वन्तरा दृष्टा त्वया देवी ।

प्रतीहारी । अहहं । पत्यहत्थं मं देक्खिअ पड़िणित्ता । (२)

राजा । कार्य्यज्ञा कार्य्योपरोधं मे परिहरति ।

प्रतीहारी । देअ अमच्चो विस्सवेइ अत्यजादस्स गणणा
बहुलदाए एव्वं एव्व पोरकज्जं अवेक्खिअं तं देओ पत्तारुढं
पच्चक्खीकरउ त्ति । (३)

राजा । इतः पत्रिकां दर्शय ।

प्रतीहारो । उपनयति ।

राजा । अनुवाच । कथं समुद्रव्यवहारी सार्थवाहो धन-
मित्रो नाम नौव्यसने विपन्नः । अनपत्यश्च किल तपस्वी ।
राजगामी तस्यार्थमञ्चय इत्येतदमात्येन लिखितम् । कष्टं
खल्वनपत्यता । वेत्तवति बहुधनत्वात् बहुपत्नीकेन तत्रभवता
भविष्यम् । विचार्य्यतां यदि काचिदापन्नसत्त्वा तस्य भार्यासु
स्यात् ।

प्रतीहारी । देअ दाणिं एव्व सकेदअस्स सेट्ठिणो दुहिआ
णिव्वत्तपुंसवणा जाआ से सुणोअइ । (४)

(१) अथतु देवः ।

(२) पवहस्तां मां दृष्टा प्रतिनिवृत्ता ।

(३) देव अमात्यः विज्ञापयति अर्थजातस्य गणनावहुलतया एकमेव पौर-
कार्य्यमवेक्षितम् । तद्देवः पत्तारुढं प्रत्यक्षीकरोतु इति ।

(४) देव इदानीमेव साकेतस्य गृहिणः दुहिता निर्वृत्तपुंसवणा जाया अस्य श्रूयते ।

राजा । ननु गर्भः पितॄं रिक्थमर्हति । गच्छ एवम्
अमात्यं ब्रूहि ।

प्रतोहारी । जं देशो आणवेइ । प्रस्थिता । (१)

राजा । एहि तावत् ।

प्रतोहारी । इअं हि ।

राजा । किमनेन सन्ततिरस्ति नास्तीति । गरा व २३१ १
२३२ २ ११४ ३

येन येन वियुज्यन्ते प्रजाः स्निग्धेन बन्धुना । ॥ २३३ ॥ १॥ १॥

स स पापाटते तासां दुष्यन्त इति बुध्यताम् ॥ २३४ ॥ १॥ १॥

प्रतोहारी । एवं नाम घोषइद्वं । निष्कस्य पुनः प्रविश्य ।
॥ २३५ ॥ १॥ १॥

काले पवुटं विअ अहिणन्दिअं देअस्स सासणं । (३) ॥ २३६ ॥ १॥ १॥

राजा । दीर्घमुणञ्च निश्चय । एवं भोः सन्ततिच्छेदनिरव-
लम्बानां कुलानां मूलपुरुषावमाने सम्पदः परमुपतिष्ठन्ति ।

ममाप्यन्ते पुरुवंशश्चियः एष एव वृत्तान्तः । *

प्रतोहारी । पडिहअं अमङ्गलं । (४)

राजा । धिङ्गामुपस्थितश्रेयोऽवमानिनम् ।

* पुरुवंशश्चिरकाल इवोत्तमव्रीणा भूरिवृत्ता । इति पाठान्तर । अत्र पाठे
उत्तमव्रीणा भूरिवेत्युपमा न सङ्गच्छते ।

(१) यद्वेवं आज्ञापयति ।

(२) इयमस्मि ।

(३) एवं नाम घोषयितव्यम् । काले प्रवृत्तमिव अभिनन्दितं देवस्य
शासनम् ।

(४) प्रतिहतममङ्गलम् ।

सानुमती । असंसंश्रं सहिं एव हिअए करिअ णिन्दिओ
णेण अप्पा । (१)

राजा । संरोपितेऽप्यात्मनि धर्मपत्नी

त्यक्ता मया नाम कुलप्रतिष्ठा ।

कल्पिष्यमाणा महते फलाय

वसुन्धरा काल इवोत्तवीजा ॥२॥

सानुमती । अपरिच्छिन्ना दाणिं दे सन्तइ होहिइ । (२)

चतुरिका । (जनान्तिकम्) । अए इमिणा मत्थवाहवुत्तन्तेण
दिउणुवेओ भट्टा । णं अस्सामिउं मेहपडिच्छन्दाओ अज्जं
माठव्वं गेण्हिअ आअच्छेहि । (३)

प्रतोहारो । सुठु, भणासि । निष्पान्ता । (४)

राजा । अहो दुष्यन्तस्य संशयमारुढाः पिण्डभाजः कुतः

अस्मात् परं वत यथाश्रुति सम्भृतानि

को नः कुले निवपनानि नियच्छतीति ।

नूनं प्रसूतिविकलेन मया प्रसिक्तं

धौताशुशेषमुदकं पितरः पिवन्ति ॥ - ॥

यममोहः । मने लच्छे, २४

नोहमुपागतः ।

(१) असंशयं सखीमेव हृदये कृत्वा निन्दितोऽनेन आत्मा ।

(२) अपरिच्छिन्ना इदानीं ते सन्ततिर्भविष्यति ।

(३) अये अनेन सार्धवाहवृत्तान्तेन दिगुणोद्देशी भर्ता । एतमाश्रययितुं
ममप्रतिच्छन्दादार्धमाठव्यं गृहीत्वा आगच्छ ।

(४) सुठु भणसि ।

चतुरिका । ससम्भ्रममवलम्बा । समस्ससउ भट्टा । (१)

सानुमती । हृष्टी हृष्टी सदि क्व दीवे ववहाणदोसेण
एसो अन्धआरदोसं अणुहोइ । अहं दाणिं एव्व णिव्वुअं
करेमि । अहवा सुदं मए सउन्तलं समस्सासअन्तीए महेन्द्र-
जणणीए मुहादो जस्सभाओस्सूआ देवा एव्व तह अणुचिट्ठि-
स्सन्ति जह अइरेण धम्मपइणिं भट्टा अहिणन्दिस्सइ त्ति । ता
ण जुत्तं कालं पड़िपालितं जाव इमिणा वुत्तन्तेण पिअसहिं
समस्सासेमि । उदभान्तकेन निष्क्रान्ता । (२)

नेपथ्यं

अव्वम्हसं । (३)

राजा । प्रत्यागतः कथं दत्त्वा । अये माठव्यस्येवार्त्तस्वरः । कः
कोऽत्र भोः ।

प्रविश्य । ससम्भ्रमम् ।

प्रतीहारी । परित्ताअउ देओ संसअगअं वअस्सं । (४)

राजा । केन आत्तगन्थो माणवकः ।

आत्तगन्थो माणवकः ।

(१) समाश्रितु भर्ता ।

(२) हा धिक् हा धिक् सति खलु दीपे व्यवधानदीपेण एषः अन्धकारदीपं
अनुभवति । अहमिदानीमेव निर्वृत्तं करीमि । अथवा श्रुतं मया शकुन्तलां
समाश्रासयन्त्याः महेन्द्रजनन्याः सुखात् यज्ञभागीत्सुका देवा एव तथा अनुहास्यन्ति
यथा बचिरेण धर्मपत्नी भर्ता अभिनन्दिष्यतीति । तत्र युक्तं कालं प्रतिपालयितुम्
यावदनेन वृत्तान्तेन प्रियसखीं समाश्रासयामि ।

(३) अत्रप्रपश्यम् ।

(४) परित्रायतां देवः संश्रयगतं वयस्यम् ।

जिनसंश्रयमेतौ हत

प्रतीहारी । अदिष्टरूपेण केण वि सत्तेण अदिकमिअ
मेहपडिच्छन्दस्स पासादस्स अगभूमिं आरोविओ । (१)

राजा । उत्थाय । मा तावत् । ममापि सत्त्वैरभिभूयन्ते
गृहाः । अथवा ^{तान् अस्मिन्} ^{तान् अस्मिन्} ^{तान् अस्मिन्}

अहन्यहन्यात्मन एव तावत् ज्ञातुं प्रमादस्खालितुं न शक्यम् ।

प्रजासु कः केन पथा प्रयातोत्यशेषतो वेदितुमस्ति शक्तिः ॥२॥
^{अस्ति न कश्चिन्नास्ति न}

नेपथ्ये

भो वयस्स अविहा अविहा । (१)

राजा । गतिभेदेन परिक्रामन् । सखे न भेतव्यं न भेतव्यम् ।

नेपथ्ये

पुनस्तदेव पठित्वा ।

कहं ण भाइस्सं । एम मं को वि पच्चवणअसिरोहरं
उक्कुंविअ तिस्रभङ्गं करइ । (३)

राजा । सदृष्टिचेपम् । धनुस्तावत् । ^{नानाविधं}

प्रविश्य शार्ङ्गहस्ता

यवनिका । भट्टा एदं हत्थावावसद्धिअं सरासणं । (४)

राजा । सशरं धनुरादत्ते ।

(१) अदृष्टरूपेण केनापि सत्त्वेन अतिक्रम्य मेघप्रतिच्छन्दस्य पासादस्य अगभूमि-
मारीपितः ।

(२) भो वयस्य अविहा, अविहा ।

(३) कथं न भेष्यामि एष मां कोऽपि प्रत्यवनतशिरोधरं इक्षुमिव विभङ्ग
करोति । ^{अस्ति न कश्चिन्नास्ति न}

(४) भर्तः इदं हस्तावापसद्धितं शरासनम् ।

नेपथ्ये

एष त्वामभिनवकण्ठशोणितार्थी

शार्दूलः पशुमिव हन्मि चेष्टमानम् ।

आर्त्तानां भयमपनेतुमात्तधन्वा

दुष्यन्तस्तव शरणं भवत्विदानीम् ॥ २१ ॥

राजा । सगीषम् । कथं मामुद्दिशति । तिष्ठ कुणपा
शन त्वामिदानीं न भविष्यसि । शार्दूलमारोप्य । वेत्नवति
सोपानमार्गमादेशय ।

प्रतीहारो । इदो इदो देवो । (१)

सर्व्वे । सत्वरमुपसर्पन्ति ।

राजा । समन्ताद्विलोका । शून्यं खल्विदम् ।

नेपथ्यं

अविहा अविहा । अहं अत्तभवन्तं पेक्खामि तुमं मं
ण पेक्खसि । विडालगगहिओ मूसओ विअ गिरासो म्हि
जीविए संवुत्तो । (२)

राजा । भोस्तिरस्करणीगर्वितमदोयं शस्त्रं त्वां द्रक्ष्यति ।
एष तमिधुं सन्दधे

यो हनिष्यति वध्यं त्वां रक्ष्यं रक्षिष्यति द्विजम् ।

हंसी हि क्षोरमादत्ते तन्मिश्रा वज्रयेत्यपः । २२ ॥

शस्त्रञ्च सन्धत्ते ।

(१) इत इतीदेवः ।

(२) अविहा अविहा । अहमवभवन्तं पेक्खे त्वं मां न पेक्खसि । विडाल
गृहीतो मूषक इव निराशोऽपि जीविते संवृत्तः ।

ततः प्रविशति विदूषकमुत्सृज्य मातलिः ।

मातलिः ।

कृताः शरव्यं हरिणा तवासुराः* त्वं शरव्या ज्ञातव्यः ।

शरासनं तेषु विक्रयतामिदम् ।

प्रसादसौम्यानि वृतां सुहृज्जने
पतन्ति चक्षूंषि न दारुणाः शराः ॥

राजा । शस्त्रम् उपसंहरन् । अये मातलिः । स्वागतं
महेन्द्रसारथे ।

प्रविश्य

विदूषकः । अहं जेण इट्ठिपसुमारं मारिओ सो इमिणा
माअएण अट्ठिणन्दोअइ । (१)

मातलिः । मञ्चितम् । आयुष्मन् श्रूयतां यदर्थमस्मि
हरिणा भवत्सकाशं प्रेषितः ।

राजा । अवहितोऽस्मि ।

मातलिः । अस्ति कालनेमिप्रमृतिर्दर्जयो नाम दानवगणः ।

राजा । अस्ति । श्रुतपूर्वं मया नारदात् ।

मातलिः ।

मख्युस्ते स किल शतक्रतोरजय्यस्

तस्य त्वं रणशिरमि स्मृतो निहन्ता ।

उच्छेत्तुं प्रभवति यत्र सप्तसप्तम्

तत्रैशं तिमिरमपाकरोति चन्द्रः ॥ ॥

(१) अहं येन इट्ठिपसुमारं मारितः सोऽनेन स्वागतेन अभिनन्द्यते ।

* Pantankar's edition reads शरव्या, but शरव्य is always neuter.

म भवानात्तशस्त्र एव इदानीं तमैन्द्ररथमारुह्य विजयाय
प्रतिष्ठताम् ।

राजा । अनुगृहीतोऽहमनया मघवतः सम्भ्रातृनया ।
अथ माढव्यं प्रति भवता किमेवं प्रयुक्तम् ।

मातलिः । तदपि कथ्यते । किञ्चिन्निमित्तादपि मनः-
सन्तापादायुष्मान् मया विल्लवो दृष्टः । पश्चात् कोपयितु-
मायुष्मन्तं तथा कृतवानस्मि । कुतः

ज्वलति चलितेन्धनोऽग्निर्विप्रकृतः पन्नगः फणं कुरुते ।

प्रायः स्वं महिमानं क्षीभात् प्रतिपद्यते हि जनः (*) ॥

राजा । जनान्तिकम् । वयस्य अनतिक्रमणीया दिवस्पतेर्
आज्ञा । तदत्र परिगतार्थं कृत्वा महचवनादमात्यपिशुनं ब्रूहि

त्वन्मतिः केवला तावत् परिपालयतु प्रजाः ।

अधिज्यमिदमन्यस्मिन् कर्मणि व्यापृतं धनुः ॥

विदूषकः । जं भवं आणवेद् । निष्क्रान्तः । (१)

मातलिः । आयुष्मान् रथमारोहतु ।

राजा । रथारोहणं नाटयति ।

निष्क्रान्ताः सर्वे ।

षष्ठोऽङ्कः ।

* तेजस्वी संक्षीभात् प्रायः प्रतिपद्यते तेजः is the reading of some
edition.

(१) यदुभयानाज्ञापयति ।

सप्तमोऽङ्कः ।

ततः प्रविशत्याकाश्यानेन रथाधिरूढो राजा मातलिश्च ।

राजा । मातले अनुष्ठितनिदेशोऽपि 'मघवतः सत्क्रिया-
विशेषादनुपयुक्तमिवात्मानं समर्थये ।

मातलिः । सखितम् । आयुष्मन् उभयमप्यपरितोषं
समर्थये ।

प्रथमोपकृतं मरुत्वतः प्रतिपत्त्या लघु मन्यते भवान् ।

गणयत्यवदानविस्मृतो भवतः सोऽपि न सत्क्रियागुणान् (*) ॥ १॥

राजा । मातले मा मैवम् । स खलु मनोरथाना-
मप्यभूमिर्^{अभिप्राये} विसर्जनावमरसत्कारः । मम हि दिवौकसां
समक्षमहामनोपवेशितस्य

अन्तर्गतप्रार्थनमन्तिकस्थं जयन्तमुद्घोष्य कृतस्मर्तेन ।

आमृष्टवच्चाहरिचन्दनाङ्गा मन्दारमाला हारणा पिनङ्गा ॥ ॥

मातलिः । किमिव नाम आयुष्मान् अमरेश्वरान्नाहति ।

पश्य

सुखपरस्य हरेरुभयैः कृतं त्रिदिवमुद्धृतदानवकण्टकम् ।

तव शरैरधुनानतपर्वभिः पुरुषकेशरिणश्च पुरा नखैः ॥ २॥

राजा । अत्र खलु शतक्रतोरेव महिमा स्तुत्यः ॥

मिथ्यन्ति कर्मसु महत्स्वपि यन्नियोज्याः
सम्भावनागुणमवेहि तमोश्चराणाम्^{सेवकाः}

* अवदानतोषितः इति कचित् पाठः ।
“सम्भावना नाम सत्तया गौरवे दयान्कभावः स्तुत्यश्च ।

किं वा भविष्यदरुणस्तमसां विभेत्ता
तच्चैत् सहस्रकिरणो धुरि नाकरिष्यत् ॥ ॥ ध्रु-
मातलिः । सदृशमेवैतत् । लोकमन्तरमतीत्य । आयुष्मन्

इतः पश्य नाकपृष्ठप्रतिष्ठितस्य सौभाग्यमात्मयशसः ।

विच्छिन्तिशेषैः सुरसुन्दरीणां वणैरमी कल्पलतांशुकेषु ।
विचिन्त्य गीतक्षममर्थजातं (१) दिव्यौकसस्त्वच्चरितं लिखन्ति ॥ ५ ॥

राजा । मातले असुरसम्प्रहारोत्सुकेन पूर्व्वेद्युर्दिवमधि-
रोहता न लक्षितः स्वर्गमार्गं । कतमस्मिन् मरुतां पथि
वर्त्तमाने ।

मातलिः ।

त्रिस्रोतसं वहति यो गगनप्रतिष्ठां
ज्योतींषि वर्त्तयति च प्रविभक्तारश्मिः ।

तस्य द्वितीयहरिविक्रमनिस्तमस्कं

वायोरिमं परिवहस्य वदन्ति मार्गम् (१) ॥ ॥

राजा । मातले अतः खलु सवाह्यान्तःकरणो ममा-
न्तरात्मा प्रसीदति । रथाङ्गमवलोक्य । मेघपदवीमवतीर्णो स्वः ।

मातलिः । कथमवगम्यते ।

राजा ।

अयमरविवरेभ्यश्चातकैर्निष्पतद्भिर्

हरिभिरचिरभासां तेजसा चानुलिप्तैः ।

(१) अर्थवन्मिति पाठः बहुषु पुस्तकेषु दृश्यते ।

(२) तस्य व्यपेतरजसः प्रवहस्य वायोः

मार्गो द्वितीयहरिविक्रमपूत एषः । इति वा पाठः ।

गतमुपरि घनानां वारिगर्भोदराणां

गमनं

पिशुनयति रथस्ते शीकरक्लिन्ननेमिः ॥५॥

मातलिः । क्षणादायुष्मान् स्वाधिकारभूमौ वर्त्तिष्यते ।

राजा । अधोऽवलोक्य । मातले वेगावतरणादाश्चर्य्यदर्शनः

मंलक्ष्यते मनुष्यलोकः । यथाहि

शैलानामवरोहतौव शिखरादुन्मज्जतां मेदिनी

पर्णाभ्यन्तरलीनतां विजहति स्कन्धोदयात् पादपाः ।

सन्तानैस्तनुभावनष्टसलिला व्यक्तिं भजन्यापगाः (१)

केनाप्युत्क्षिपतेव पश्य भुवनं मत्पार्श्वमानीयते ॥८॥

मातलिः । साधु दृष्टम् । सवहुमानं विलोक्य । अहो उदार-
रमणीया पृथिवी ।

राजा । मातले कतमोऽयं पूर्वापरसमुद्रावगाढः कनक-
रसनिखन्दो सान्ध्य इव मेघपरिघः मानुमानालोक्यते ।

मातलिः । आयुषन् एष खलु हेमकूटो नाम किम्पुरुष
पर्वतस्तपसां सिद्धिचेतम् । पश्य

स्वायम्भुवान्मरीचिर्यः प्रबभूव प्रजापतिः ।

सुरासुरगुरुः सीऽत्र सपत्नौ कस्तपस्यति ॥ - ॥

राजा । तेन हि अनतिक्रमणीयानि श्रियांसि । प्रद-

क्षिणोक्त्य भगवन्तं गन्तुमिच्छामि ।

मातलिः । प्रथमः कल्पः ।

नाञ्चोनावतीर्षो ।

पुराणम्

(१) सन्तानं तनुभावनष्टसलिलव्यक्ता व्रजन्यापगाः । इति पाठान्तरम् ।

सप्तमोऽङ्कः । १३७
 राजा । सविस्मयम् ।

उपोदशब्दा न रथाङ्गनेमयः प्रवर्त्तमानं न च दृश्यते रजः । यः
 अभूतलस्पर्शतया निरुन्धतस्तवावतीर्णोऽपि रथो न लक्ष्यते ॥ ०५

मातलिः । एतावानेव शतक्रतोरायुस्ततश्च विशेषः ।

राजा । मातले कतर्मास्मिन् प्रदेशे मारीचाश्रमः ।

मातलिः । हस्तेन दृश्यते ।

वल्मीकाङ्गनिमग्नमूर्तिरुरसा मन्दृष्टसर्पत्वचा (१)

कण्ठे जोर्णलताप्रतानवलयैनात्यर्थमम्पोडितः ।

अमव्यापि शकुन्तनीङ्गनिचितं विभ्रज्जटामण्डलं

यत्र स्थाणुरिवाचलो मुनिरसावभ्यर्कविम्बं स्थितः ॥

राजा । नमस्ते कष्टतपसे ।

मातलिः । संयतप्रयत्नं रथं कृत्वा । महाराज एतौ अदिति

परिवर्द्धितमन्दारवृक्षं प्रजापतेराश्रमं प्रविष्टौ स्तः ।

राजा । स्वर्गादाधिकतरं निर्वृतिस्थानम् । अमृतच्छन्द

मिव अवगाढोऽस्मि ।

मातलिः । रथं स्थापयित्वा । अवतरत्वायुष्मान् ।

राजा । अवतीर्य । मातले भवान् कथमिदानीम् ।

मातलिः । संयन्त्रिणी मया रथः ।

तथा कृत्वा । इत आयुष्मान् । परिक्रम्य । दृश्यन्तामत्रभवता-

मृषीणां तपोवनभूमयः ।

राजा । मनु विस्मयादवलोकयामि ।

(१) उरगलङ्घनान्तरः । इति पाठभेदः ।

केशवः । अमृतलक्ष्याभ्यर्कविम्बः । अमृतमायाभ्यर्कः ११

प्राणानामनिलेन वृत्तिरुचिता सत्कल्पहृत्ते वने
तोय काञ्चनपद्मरङ्गकपिशि धर्माभिषेकक्रिया ।
ध्यानं रत्नशिलातलेषु विबुधस्त्रीमन्त्रिधौ संयमो

यत् काङ्क्षन्ति तपोभिरन्यमुनयस्तस्मिंस्तपस्यन्त्यमी ॥

मातलिः । उत्सर्पिणी खलु महतां प्रार्थना । परिक्रम्य ।
 आकाशे । अये वृद्धशकल्य किमनुतिष्ठति भगवान् मारीचः ।
 [भुतिमभिनीय] किं ब्रवीषि दाक्षायण्या पतिव्रताधर्ममधिकृत्य
 पृष्ठस्तस्यै महर्षिपत्नीसंहितायै कथयतोति ।

राजा । कथं दत्ता । अये प्रतिपाल्यावसरः प्रस्तावः ।

मातलिः । राजानमवलोक्य । अस्मिन्नशोकवृत्तमूले तावत्
आस्तामायुषान् यावत् त्वामिन्द्रगुरवे निवेदयितुमन्तरान्वेषौ
भवामि ।

राजा । यथा भवान् मन्यते । स्थितः ।

मानलिः । आयुषन् साधयाम्यहम् । निष्क्रान्तः ।

राजा । निमित्तं सूचयित्वा ।

अर्थान्तरमनोरथाय नाशंसे किं बाह्यो सन्दर्से वृथा ।
२॥१॥ पूर्वावधीरितं श्रेयो दुःखं हि परिवर्तते ॥२॥

मा क्व चावलं करसु । कङ्कं गदो एव्य अत्तणो पइदिं । (१)

राजा । कर्णं दत्वा । अभूमिरियमश्विनयस्य । को नु
खल्वेष निषिध्यते । शब्दानुसारिणावलोक्य । सविषयम् । अये को
न खल्वयम् अनुबध्यमानस्तपस्विनीभ्याम् अबालमत्त्वो बालः ।

(१) मा खलु चापलं कुरु । कथं गत एत आत्मनः प्रकृतिम् ।

अपने स्वभाव पर ही गद्या है.

सप्तमोऽङ्कः ।

१३८

अर्द्धपौतस्तनं मातुरामर्द्धक्षिष्टकेशरम् ।

प्रक्रीडितुं सिंहशिशुं बलात्कारेण कर्षति ॥२॥

ततः प्रविशति यथानिर्दिष्टकर्मः तपस्विनीभ्यां बालः ।

बालः । जिम्भ सिंह दन्ताद् दे गणइस्सं । (१)

प्रथमा । अविणाद किं णो अवच्चणिव्विसेसाणि सत्ताणि
विप्पअरेसि । इत्त वड्डइ दे संरम्भो । ठाणे क्वु इसिजणेण
सव्वदमणो त्ति किदणामहेओ सि । (२)

राजा । किं नु खलु बालेऽस्मिन् औरस इव पुच्छे क्षिद्यति
मे मनः । नूनम् अनपत्यता मां वत्सलयति ।

द्वितीया । एमा क्वु केशरिणो तुमं लङ्घेइ जइ से पुत्तअं
ण मुञ्चेमि । (३)

बालः । सखितम् । अम्हहे बलिअं क्वु भीदो म्हि । (४)
अपरं दर्शयति ।

राजा ।

महत्तस्तेजसो बीजं बालोऽयं प्रतिभाति मे ।

स्फुलिङ्गावस्थया विह्वलेधापेक्ष इव स्थितः ॥१५॥

(१) जिम्भ सिंह दन्तांस्ते गणयिष्यामि ।

(२) अविनीत किंनोऽपत्यनिर्व्विशेषाणि सत्वानि विप्रकरोषि । इत्त वर्द्धते
ने संरम्भः । स्थाने खलु ऋषिजनेन सर्व्वदमन इति कृतनामधेयोऽसि ।

(३) एषो खलु केशरिणो त्वां लङ्घने यदि अस्याः पुत्रकं न मुञ्चेमि ।

(४) अम्हहे बलीयः खलु भीतोऽस्मि ।

प्रथमा । वच्छ एदं बालमइन्द्रं मुञ्चसु अवरं दे कोल
णं दाइस्सं । (१)

बालः । कहिं देसु णं । हस प्रसारयति । (२)

राजा । कथं चक्रवर्त्तिलक्षणमप्यनेन धार्यते । तथा ह्यस्य
नयमा प्रलोभ्यवस्तुप्रणयप्रसारितो विभाति जालग्रथिताङ्गलिः करः ।
अलक्ष्यपत्नान्तरमिहारागया नवोषमा * भिन्नमिव कपङ्कजम् ॥ २६ ॥

द्वितीया । सुव्वते ण सक्को एसो वाअमेत्तेण विरमाविदुं
गच्छसु तुमं ममकेरण उडए मक्कण्डेयस्स ईमिकुमारअस्स
वण्णचित्तिओ मित्तिआमोरआ चिट्ठइ तं से उवहरसु । (३)

प्रथमा । तह । निष्क्रान्ता । (४)

तापसी विलोक्य हसति ।

राजा । स्पृहयामि खलु दुर्ललितायास्मै ।
अलक्ष्यदन्तमुकुलाननिमित्तहासैर्
अव्यक्तवर्णरमणीयवचःप्रवृत्तौ न ।

अङ्गाश्रयप्रणयिनस्तनयान् वहन्तो
धन्यास्तदङ्गरजसा मलिनोभवन्ति ॥ २७ ॥

तापसी । होउ । ण मं अअ गणेइ । पार्थमवलाकयति । (५)

(१) वत्स एत बालमइन्द्रं मुञ्च अपर ते कौडिनकं दास्यामि ।

(२) कुत्र देहि तत् ।

(३) सुव्रते न शक्य एष बाङ्मादेष विरमयितुम् । गच्छ त्व मदीये उटञ्ज
मार्कण्डेयस्य ऋषिकुमारस्य वर्णचित्तिवितो मृत्तिकामयूर लिङ्गति तमस्यै उपहर ।

(४) तथा ।

(५) भवतु न मामय गणयति ।

* नवोषया इति न्यायपञ्चामनशरणाः ।

को एष इमिकुमाराणं । राजानमवलीक्य । भद्रमुख एहि दाव
मोचेसु इमिणा दुग्धोअहयगहेण डिम्भलीलाए वाहीअमाणं
बालमइन्दअं । (१)

राजा । उपगम्य । सखितम् । अयि भो महर्षिपुत्र ।
एवमाश्रमविरुद्धवृत्तिना संयमः किमिति जन्मतस्त्वया ।
सत्त्वसंश्रयसुखोऽपि दूष्यते कृष्णसर्पाशुनेव चन्दनः ॥

तापमो । भद्रमुख एहि अश्रं इमिकुमारओ । (२)

राजा । आकारमदृशं चेष्टितमेवास्य कथयति । स्थान-
प्रत्ययात् वयमेवंतकिणः । यथाभ्यर्थितमनुतिष्ठन् । बालस्यंमुपलभ्य ।
आत्मगतम् ।

अनेन कस्यापि कुलाङ्गरेण स्पृष्टस्य गात्रेषु सुखं ममेवम् ।
कां निर्वर्तितं चेतमि तस्य कुर्याद् यस्यायमेङ्गात् कृतिनः प्ररुदः ॥
तापमो । उभो निर्वर्णं । अच्छरिअं अच्छरिअं । (३)

राजा । आर्य्ये किमिव ।

तापमो । इमस्स बालअस्स रूपसंवादिनो दे आइदि त्ति
विम्हाविअ म्हि । अवरइदस्स वि दे अप्पाडिलामो संवत्तो । (४)

(१) भवतु न मामयं गणयति । कोऽयं ऋषिकुमाराणाम् । भद्रमुख एहि तावत्
मोचय अनेन दुग्धोअहयगहेण डिम्भलीलया वाध्यमानं बालमइन्दम् ।

(२) भद्रमुख नहि अयम् ऋषिकुमारकः ।

(३) आश्रमेषु आश्रमेषु ।

(४) अस्य बालकस्य रूपसंवादिनो ते आकृतिः इति विस्मितास्मि । अपरिचित
स्यापि ते अप्रतिज्ञोः संवत्तः ।

* चन्दनमिति कचित् पाठः ।
राजा मो चे मो चे मो चे रूपसंवादिनो अनेन करोति आहो रूपसंवादिन

राजा । बालकमुपलालयन् । न चेन्निकुमारोऽयम् अथ
कोऽस्य व्यपदेशः । व्यपदेशः । इति । इति । इति ।
तापसो । पुरुवंशो । (१)

राजा । आश्रयगतम् । कथमेकान्वयो मम । अतः खलु
मदनुकारिणमेवमत्रभवती मन्यते । अख्येतत् पौरवाणामन्यं
कुलव्रतम् ।

निभवेनेषु रसाधिकेषु पूर्वः चित्तिरक्षार्थमुशन्ति ये निवासम् ।
नियतैक्यतिव्रतानि पश्चात् तरुमूलानि गृहीभवन्ति तेषाम् ।
प्रकाशम् । न पुनरात्मगत्या मानुषाणामेष विषयः ।

तापसी । जह भइमुहो भणइ । अच्छरासम्बन्धेण इमस्स
जणणी एत्थ देअगुरुणो तवोवणे पसुदा । (२)

राजा । अपवार्यं । हन्त द्वितीयमिदमाशाजननम् । प्रकाशम् ।
मा तत्रभवती किमाख्यस्य राजर्षेः पत्नी ।

तापसी । को तस्म धम्मदारपरञ्चाइणो णाम संकित्तिदं
चिन्तिस्मादि । (३)

राजा । स्वगतम् । इयं खलु कथा मामेव लक्ष्मीकरोति ।
यदि तावदस्य शिशोर्नामतो मातरं पृच्छामि । अथवा अनार्यः
परदारपृच्छाव्यापारः ।

(१) पुरुवंशः ।

(२) यथा भद्रमुखी भवति । अस्तर, सन्ध्यानेन अस्य जननी अत्र देवगुरोः
 स्मर्यते प्रायः ।
 सपौर्णमे प्रसूता ।

(३) कस्यस्य धर्मदारपरित्यागिनः नाम संकीर्तयितुं चिन्तयिष्यति ।

* सुधासितेषु इति कश्चित् पाठः ।

प्रविश्य सन्मयूरहस्ता ।

तापसो । सव्यदमण मउन्तलावखं पेक्खसु । (१)

बालः । सट्टिखेपम् । कहिं वा मे अज्जू । (२)

उभे । णामसारिस्सेण वच्चिओ माउवच्छलो (३)

द्वितीया । वच्छ इमस्स मित्तिआमोरअस्स रम्मत्तणं
पेक्खसु त्ति भणिदो सि । (४)

राजा । चात्तगतम् । किंवा शकुन्तलेति अस्य मातुराख्या ।
मन्ति पुनर्नामधेयमादृश्यानि । अपि नाम मृगदर्शिका केव नाम-
मात्रप्रस्तावो मे विषादाय कल्पते ।

बालः । ^{अज्ञो} अज्जूए राअइ मे एमो भइमोरओ । (५)

क्रीडनकमादत्ते ।

प्रथमा । विलीक्य सोदेगम् । अहं हे रक्ताकरण्डाग्रं मणि-
बन्धे से ण दीमइ । (६)

राजा । अलमावेगेन । ननु इदमस्य सिंहशावविमर्शात्
परिभ्रष्टम् । आदातुमिच्छति ।

उभे । मा कु एदं अवलम्बिअ । कहं गहोअं णेण । (७)

(१) सव्यदमण शकुन्तलावस्था प्रेक्षसु ।

(२) कुव वा मे माता । ३) नाममादृश्येन वक्षिती मातृवत्सलः ।

(४) बत्स यस्य मित्तिक्कामयूरस्य रम्यत्वं प्रेक्षसु इति भवितोऽसि ।

(५) मातः शीघ्रते मे एष भद्रमयूर ।

(६) अहं हे रक्ताकरण्डक मणिबन्धे यस्य न दृश्यते ।

(७) अलं खलु एतदवलम्ब्य । कथं गृहीतमनेन ।

राजा । किमर्थं प्रतिषिद्धाः स्मः ।

प्रथमा । सुणु महाभागः । एसा अवराइआ णाम ओमही इमस्स जादकम्मसमए भअवदा मारीणए दिस्सा । एदं किल मातापितरा अप्पाणं अ वज्जिअ अपरो भूमिपडिअं ण गेण्हइ । (१)

राजा । अथ गृह्णाति ।

प्रथमा । तदो तं मय्यो होइअ दंसइ । (२)

राजा । भवतोभ्यां कदाचिदस्या प्रत्यक्षोक्ततां विक्रिया ।

उभे । अणअमा । (३)

राजा । सहर्षम् । आभगतम् । कथमिव सम्पूर्णमपि मे मनोरथं नाभिनन्दामि । बाल परस्वगतम् ।

द्वितीया । सुखदे एमु इमं वुत्तनः णिअमव्वावुआए मउत्तलाए निवेदेह । (४)

विष्कान्ते ।

बालः । मुञ्चसु मं जाव अज्जूण सअासं गमिस्सं । (५)

राजा । पुत्रक मया सहैव मातरमभिनन्दिष्यसि ।

(१) श्रोतु महाभागः । एषा अपराजिता नाम ओषधिः अस्मि जातकर्म-
समये भगवता मारीचेन दत्ता । एतां किल मातापितरौ आत्मानं च वज्जित्वा
अपरो भूमिपतितां न गृह्णाति ।

(२) तत्तत्सं सर्पो भूत्वा दशति ।

(३) अनेकशः ।

(४) सुवन एहि इमं वृत्तान्तं नियमव्यावृत्तायै शकुन्तलायै निवेदयामः ।

(५) मुञ्च मां यावन्मातुः सकाशं गमिष्यामि ।

बालः । मम क्व तादो दुस्सन्तो ण तुमं । (१)

राजा । सम्मितम् । एष विवाद एव प्रत्याययति ।

ततः प्रविश्येकवेणीधरा शकुन्तला ।

शकुन्तला । विश्वारकाले वि पददित्यं सव्वदमणस्स
ओमहिं सुणिअ ण मे आमा आसि अत्तणो भाअहीएस्स ।
अहवा जह माणुमईए आचक्खिअं तह संभावोअइ एद । (२)

राजा । शकुन्तला विलोक्य । अये सेयमत्रभवतो शकुन्तला ।
यैषा

वसने परिधूमरे वसाना नियमक्षाममुखो धृतैकवेणिः ।

अतिनिष्करुणस्य शुद्धशोला मम दोषं विरहव्रतं विभर्ति ॥

शकुन्तला । पथात्तापविवर्णं राजानं दृष्ट्वा । यः कवुः अज्जउत्तो
विश्र । तदो को एमो दाणिं किअरक्खामङ्गलं दारअं मे
गत्तसंमग्गेण दूसेइ । (३)

बालः । मातरमुपेत्य । अज्जू एसो को वि पुरिस मं पुच्छ
त्ति आनिङ्गइ । (४)

राजा । प्रिये कौट्यैर्मपि मे त्वयि प्रयुक्तम अनुकूलपरि-
णामं संवृत्तं युद्धमिदानीं त्वया प्रत्यभिज्ञातमात्मानं पश्यामि ।

(१) मम गुरु तातो दुष्यन्तः न त्वम् । ॥

(२) विकारकालेऽपि प्रकृतिस्था सर्वदमनस्य औषधिं श्रुत्वा न मे आश्रमासौदात्मनी भागध्रेषु । अथवा यथा सानुमत्या आख्यातं तथा सम्भाव्यते एतत् ।

(३) न खलु आर्यपुत्र इव । ततः क एष इदानीं कृतवन्तामङ्गलं दारकां मे
गावसंसर्गेण दृषयति ।

(४) मात. एष कोऽपि पुरुषो मां पुत्र इति शालिङ्गति ।

(४) मात. एष कोऽपि पुरुषो मां पुत्र इति पालिङ्गति ।

शकुन्तला । हिमम्र अस्मससु । परिचर-
मच्छरेण अणुअम्पिअ म्हि देव्वेण । अज्जउत्तो क्व एसो । (१)

राजा । प्रिये

स्मृतिभिन्नमोहतममो दिव्या प्रमुखे स्थितामि मे सुमुखि ।

उपरागान्ते शशिन ममुपगता राह्मिणो योगम् ॥ २॥

शकुन्तला । जेउ अज्जउत्तो । अज्जोत्ते वायकण्ठो विरमति । (२)

राजा । सुन्दरि

वाष्पेण प्रतिषिद्धेऽपि जयशब्दे जितं मया ।

यत्ते दृष्टममंस्कारपाटलोष्ठपुटं मुखम् ॥ ३॥

बालः । अज्जूए को एसो । (१)

शकुन्तला । वच्छ दे भाअहेआइं पुच्छसु । (४)

राजा । शकुन्तलाया, पादयो प्रणिपत्य ।

सुतनु हृदयात् पृथग्देशव्यलीकमपैतु ते

किमपि मनसः सम्मोहो मे तदा बलवानभूत् ।

प्रबलतममामेवम्पायाः शुभेषु हि वृत्तयः

सहस्रमपि शिरस्यन्धः क्षिप्तां धुनोत्यहिशङ्कया ॥

शकुन्तला । उट्टउ अज्जउत्तो गूणं मे सुपरिअप्पडि

(१) हृदय आशंसिहि । परिव्यक्तमत्सरं अनुकम्पिताभि देवेन । आर्य

पुत्रः खलु पश्य ।

(२) जयतु आर्यपुत्र ।

(३) मात. क एष ।

(४) वत्स तव भागधेयानि पृच्छ ।

बन्धनं पुराकिञ्च तेसु दिग्बहेसु परिणाममुहं आसि जेण सानु
क्कोसो वि अज्जउत्तो मइ विरसो संवुत्तो । (१)

राजा । उत्तिष्ठति ।

शकुन्तला । अहं कहं अज्जउत्तेण सुमरिओ दुक्खभादं
अञ्चं जणो । (२)

राजा । उद्धृतविषादशल्यः कथयिष्यामि ।

मोहान्मया सुतनु पूर्वमुपोक्षितस्ते

यो बद्धसिन्दुरधरः पुरिवाधमन्त्रः

तं तावदाकुटिलपद्मविलम्बमद्य

वाष्पं प्रमृज्य विगतानुशयो भवेयम् ॥

यथोक्तमनुतिष्ठति ।

शकुन्तला । नाममुद्रां दृष्ट्वा । अज्जउत्त एदं तं अङ्गुलीअञ्चं । (३)

राजा । अस्याङ्गुलीयकस्योपलम्भात् खलु स्मृतिरूपलम्बा ।

शकुन्तला । विममं किञ्चणेण जं तदा अज्जउत्तस्स पच्चा
अणकाले दुल्लहं आमि । (४)

राजा । तेन हि ऋतुसमवायचिह्नं प्रतिपद्यतां लता
कुसुमम् ।

(१) उत्तिष्ठतु आर्यपुत्रः । नूनं मे सुचरितप्रतिबन्धकं पुराकृतं तेषु दिवसेषु
परिणाममुखम् आसीद् येन सानुक्कोशीऽपि आर्यपुत्रः नयि विरसः संवृत्तः ।

(२) अथ कथमार्यपुत्रेण स्मृतो दुःखभागौ अयं जनः ।

(३) आर्यपुत्र एतत्तदङ्गुलीयकम् ।

(४) विषमं कृतमनेन यत्तदा आर्यपुत्रस्य प्रत्यायनकाले दुर्लभमासीत् ।

* बाष्पविन्दुरिति बहुषु पाठः ।

शकुन्तला । ण से विस्ससेमि । अज्जउत्तो एव्व णं धारेउ (१)

ततः प्रविशति मातलिः ।

मातलिः । दिष्टया धर्मपत्नीसमागमेन पुत्रमुखदर्शनेन च आयुष्मान् वर्द्धते ।

राजा । अभूत् सम्पादितस्वादफलो मे मनोरथः । मातले न खलु विदितोऽयमाखण्डलेन वृत्तान्तः स्यात् ।

मातलिः । सञ्चितम् । किमोश्वराणां परोक्षम् । एष्ट्वायुष्मन् भगवान् मारोचस्ते दर्शनं वितरति ।

राजा । शकुन्तले अवलम्ब्यतां पुत्रः । त्वां पुरस्कृत्य भगवन्तं द्रष्टुमिच्छामि ।

शकुन्तला । हिरिआमि अज्जउत्तेण सह गुरुममोवं गन्तुं । (२)

राजा । अयि आचरितव्यमभ्युदयकालेषु एहि एहि ।

सर्व्वे । परिक्रामन्ति ।

ततः प्रविशति अदित्या साईमासनस्थो मारोचः ।

मारोचः । राजानमवलोक्य , दाक्षायणि

पुत्रस्य ते रणशिरस्ययमग्रयायो

दृष्यन्त इत्यभिहितो भुवनस्य भर्ता ।

चापेन यस्य विनिवर्त्तितकर्म जातं

तत् कोटिमत् कुलिशमाभरणं मघोनः ॥ २६ ॥

(१) नास्मिन् विशसिमि । आर्य्यपुत्र एव एतद् धारयतु ।

(२) जिह्वेभि आर्य्यपुत्रेण सह गुरुसमीपं गन्तुम् ।

अदितिः । संभावणीयाणुभात्रा से आइदौ । (१)

मातलिः । आयुष्मन् एतौ पुत्रप्रौतिपिशुनेनचक्षुषा दिवी-
कसां पितरावापुष्मन्तमवलोकयतः । तावुपसर्प ।

राजा । मातले एतौ

प्राहुर् द्वादशधास्थितस्य मुनयो यत्तेजसः कारणं

भर्तारं भुवनत्रयस्य सुषुवे यद्यज्ञभागीश्वरम् ।

यस्मिन्नात्मभवः परोऽपि पुरुषश्चक्रे भवायास्यदं*

इन्द्रं दक्षमरौचिसम्भ्रामदं तत् सष्टुरेकान्तरम् ॥ २५ ॥

मातलिः । अर्थकिम् ।

राजा । उपगम्य । उभाभ्यामपि वासवानुयोज्यो दुष्यन्त
प्रणमति ।

मारौचः । वत्स चिरं जिव पृथिवीं पालय ।

अदितिः । वच्छ अप्पडिरहो ह्रीसु । (२)

शकुन्तला । दारअसहिआ वो पादवन्दनं करेमि । (३)

मारौचः । वत्से

आखण्डलहमी भर्ता नयन्तप्रतिमः सुतः ।

आशीरन्या न ते योग्या पीलीमोसदृशौ भव ॥ २६ ॥

(१) सम्भावनीयाणुभात्रा अस्य आकृतिः ।

(२) वत्स अप्रतिरथा भव ।

(३) दारकसहिता युवयो, पादवन्दनं करेमि ।

(४) * आत्मभुवः परोऽपि इति पाठः कश्चित् दृश्यते ।

अदितिः । जादे भत्तुणो अहिमआ होसु । अवस्सं
दीहाऊ वच्छओ उहअकुलनन्दणो होउ । उवविसह । (१)

सर्व्वे । प्रजापतिमभित उपविशन्ति ।

मारीचः । एकैकं निर्दिशन् ।

राजा । दिष्ट्या शकुन्तला साध्वी मदपत्यमिदं भवान् ।

अहो वित्तं विधिक्षेति त्रितयं तत् समागतम् ॥

राजा । भगवन् प्रागभिप्रेतसिद्धिः पश्चाद्दर्शनम् अतोऽपूर्व्वः
खलु वोऽनुग्रहः । कुतः ?

उद्वेति पूर्व्वं कुसुमं ततः फलं घनोदयः प्राक् तदनन्तरं पयः ।

निमित्तनैमित्तिकयोरयं क्रमम् तव प्रसादस्य पुरस्तु सम्पदः ॥ - ॥

मातलिः । एवं विधातारः प्रमोदन्ति ।

राजा । भगवन् इमामाज्ञाकरो वो गान्धर्व्वेण विवाह-
विधिना उपयम्य कस्यचित् कालस्य बन्धुभिरानीतां स्मृति-
शैथिल्यात् प्रत्यादिशन् अपराहोऽस्मि तत्रभवतो युष्मत्सगोत्रस्य
कण्वस्य । पश्चात् अङ्गलोयकदर्शनात् ऊढपूर्व्वं तद्दहितर-
मवगतोऽहम् । तत् चित्रमिव मे प्रतिभाति ।

यथा गजो नेति समच्चरूपे तस्मिन्नतिक्रामति संशयः स्यात् ।

पदानि दृष्ट्वा तु भवेत् प्रतीतिम् तथाविधो मे मनसो विकारः ॥

१) जाते भर्तुरभिमता भव । अवश्यं दीघापूर्वत्स उभयकुलनन्दनी भवतु ।

उपविश ।

मारोचः । वत्स अलमात्मापराधशङ्कया । सम्मोहोऽपि
त्वय्युपपन्नः श्रूयताम् ।

राजा । अवहितोऽस्मि ।

मारोचः । यदेव अप्सरस्तीर्थावतरणात् प्रत्यक्षवैकल्यां
शकुन्तलामादाय मेनका दाक्षायणौमुपगता तदैव ध्याना-
दवगतोऽस्मि दुर्वीर्यममः शापादियं तपस्विनौ सहधर्म-
चारणौ त्वया प्रत्यादिष्टा नान्यथेति । स चायम् अङ्गुलीयक-
दर्शनावसानः ।

राजा । सीञ्चासम् । एष वचनायाम्मुक्तोऽस्मि ।

शकुन्तला । स्वगतम् । दिदृश आ अकारणपञ्चादेशी न
अज्जउज्जो । एहु सत्तं अत्ताणं सुमरेमि । अहवा पत्तो मए
स हि सावो विरहसुखहिअआए ण विदिदो जदो सहहिं
संदिदु म्हि भत्तुणो अङ्गुलोअअं दंसइदव्वं त्ति । (१)

मारोचः । वत्से विदितार्थमि । तदिदानीं सहधर्मचारिणं
प्रति न त्वया मन्युः कार्यः । पश्य ।

शापादमि प्रतिज्ञता स्मृतिरोधरूचे

भर्त्तव्येपेततममि प्रभुता तवैव ।

छाया न मूर्च्छति मूलोपहतप्रमोदे

शुद्धे तु दर्पणतले सुलभावकाशा ॥

(१) दिष्ट्या अकारणप्रत्यादेशी न आर्थपुत्रः । नहि शतं आत्मानं खरामि ।

अथवा प्रप्तो मया सहि शापो विरहगूढहृदयशो न विदितो यतः सखीभ्यां सन्दिष्टास्मि
भवे अङ्गुलीयकं दर्शयितव्यमिति ।

राजा । यथाह भगवान् ।

मारौचः । वत्स कच्चिदभिनन्दितस्त्वया विधिवदस्माभिर्
अनुष्ठितजातकर्मा पुत्र एष शाकुन्तलेयः ।

राजा । भगवन् अत्र खलु मे वंशप्रतिष्ठा ।

मारौचः । तथाभाविनमेनं चक्रवर्त्तिनमवगच्छतु भवान् ।

पश्य

रथेन हस्तस्त्रिभिस्तगतिना तीर्णजलधिः

पुरा सप्तद्वीपां जयति वसुधामप्रतिरथः ।

इहायं सत्त्वानां प्रसभदमनात् सर्व्वदमनः

पुनर्यास्यत्याख्यां भरत इति लोकस्य भरणात् ॥

राजा । भगवता कृतमंस्कारे सर्व्वमस्मिन् वयमाशास्महे ।

अदितिः । भय्रवं इमां दुहितमणोरहमम्यत्तीए कखी
वि दाव सुअवित्थारो करोअउ । दुहितवच्छला मेणआ इह
एव्व उवचरन्ती चिट्ठइ । (१)

शकुन्तला । आत्मगतम् । मणोगमं मे भणिअं भय्रवदीए । (२)

मारौचः । तपःप्रभावात् प्रत्यक्षं सर्व्वमेव तत्रभवतः ।

राजा । अतः खलु मम अनतिक्रुद्धो मुनिः ।

(१) भगवन् अनया दुहितमणोरहमम्यत्तीए कखीपि तावत् श्रुतवित्तर-
क्रियताम् दुहितवत्सला मेणका इहैव उपचरन्ती तिष्ठति ।

(२) मनीगतं मे भणित भगवत्या ।

मारीचः । तथाप्यमौ प्रियमस्माभिरापष्टव्यः* । कः
कोऽत्र भोः ।

प्रविश्य

शिष्यः । भगवन् अयमस्मि ।

मारीचः । गालव इदानीमेव विहायसा गत्वा मम वचनात्
तत्रभवते कण्वाय प्रियमावेदय यथा पुत्रवती शकुन्तला
तच्छापनिवृत्तौ स्मृतिमता दुष्यन्तेन प्रतिगृहीतेति ।

शिष्यः । यदाज्ञापयति भगवान् । निष्कालः ।

मारीचः । वत्स त्वमपि स्वापत्यदारसहितः (१) सख्यु-
राक्ष्णलस्य रथमारुह्य राजधानीं प्रतिष्ठस्व ।

राजा । यदाज्ञापयति भगवान् ।

मारीचः । अपिच

तव भवतु विडीजाः प्राज्यवृष्टिः प्रजासु

त्वमपि विततयज्ञः स्वर्गिणः प्रीणयालम् । (२)

युगशतपरिवर्त्तनिवमन्योन्यकृत्यैर्

नयतमुभयलोकानुग्रहज्ञाघनीयैः ॥ २ - ॥

राजा । भगवन् यथाशक्ति श्रेयसे यतिष्ये ।

मारीचः । किन्ति भूयः प्रियमुपहरामि ।

राजा । अतः परमपि प्रियमस्ति । यदि भगवान् प्रसक्तः
प्रियं कर्त्तमिच्छति तर्हीदमस्तु ।

(१) सापत्यदारसहितः इति पाठान्तरम् । (२) प्रीणयस्व इति कश्चिन् पाठः ।

*प्रष्टव्य इति पाठो न समाक् । अर्थसङ्केतरनुपपत्तेः ।

भरतवाक्यम् ।

प्रवर्त्ततां प्रकृतिहिताय पार्थिवः

सरस्वती श्रुतमहतां महीयताम् । (१)

ममापि च क्षपयतु नीललोहितः

पुनर्भवं परिगतशक्तिरात्मभूः ॥३५॥

निष्कान्ता. सर्व्वे ।

(१) महीयताम् । महीयताम् । न हीयताम् । इति पाठभेदाः ।

सप्तमाऽङ्कः ।

NOTES.

अथ कविकुलशिरीमणिः तत्रभवान् कालिदासः यम्यारम्भे चिकीर्षितार्थाविघ्न-
परिसमाप्तिकामः आशीर्नमस्त्रिधावस्तुनिर्देशोवापितन्मुखमिष्यालङ्कारिकवचनप्रामा-
ख्यात् अभिमतदेवतामूर्त्तिर्विशेषान् कौर्त्तयन् आशीर्ब्धचक्रपुं मङ्गलमाचरति येति—

अन्वयः—या स्रष्टुराद्यासृष्टिः, या विधिक्षतं हविः वहति, याच होमौ, ये हे
कालं विधत्तः, श्रुतिविषयगुणा या विश्वं व्याप्य स्थिता । यां सर्व्वबीजप्रकृतिरिति
आहुः यथा प्राणिनः प्राणवन्तः, प्रत्यक्षाभिः ताभिः अष्टाभिः तनुभिः प्रपन्नः ईशः
वः अवतु । ९

व्याख्या । या जलरूपा मूर्त्तिः स्रष्टुः जीवरूपेणानुप्रविश्य नामरूपे व्याकरवाणि
इतीच्छावशात् जगदिदं निर्ध्यातुम् इच्छोः ईश्वरस्य, (न तु वेधसः तस्यजलसृष्टेर-
बागुत्पत्तेः तथाचोक्तं मनुना—

सोऽभिध्याय शरीरात् स्वात् सिद्ध्यतिर्विविधाः प्रजाः ।

अप एव संसर्ज्जदौ तामु बीजमवासृजत् ॥

तदण्डमभवदधैम सहस्रांशुसमप्रभम् ।

तस्मिन् जज्ञे स्वयं ब्रह्मा सर्व्वलोकपितामहः ॥)

आदौ भवा आद्या (आदिशब्दात् यत्) सृष्टिः, या वज्ररूपा तनुः विधिना
शास्त्रोद्दिष्टया रीत्या कृतम् देवोद्देशेन होमाप्रौ क्षितं हविः घृतादिकं होमोपकरणं
वहति इष्टान् देवान् प्रापयति इत्यर्थः ; या च होमौ यजमानरूपा मूर्त्तिः, ये हे
सूर्याचन्द्रमसौ मूर्त्तौ कालं दिनरात्रिविभागरूपं समयं आविर्भावतिरोभावाभ्यां
विधत्तः कुरुतः ; श्रूयते अनया इति श्रुतिः श्रवणं कर्त्तव्यं इति यावत् तस्याः विषयः
ज्ञेयः गुणः शब्दरूपी यस्याः सा श्रुतिविषयगुणा, शब्दगुणा या आकाशरूपा तनुः
विश्वं समयं जगदिदं व्याप्य आगृह्णाना इत्यर्थः स्थिता ; यैः पृथ्वीरूपां सर्व्वेषां बीजानां
प्रकृतिः आधारभूता इति आहुः वदन्ति विद्वांस इति शेषः, (निपातेन अभिहितत्वान्
प्रकृतिरित्यत्र न द्वितीया यथाह वामनः निपातेनाप्यभिहितेकार्त्तव्ये न द्वितीया
परिगणनस्य प्रायिकत्वात्) यथा वायुरूपया प्राणिनः जीवाः प्राणवन्तः, वायुरूपा
या मूर्त्तिः प्राणापानादिरूपेण भूतानां देहेषु चरन्ती जीवन्त्य निदानमित्यर्थः, ताभिः

প্রত্যক্ষাभिঃ চক্ষুরাদিभिঃ ইন্দ্রিয়ৈঃ শ্রোত্রাभिঃ শ্রোত্রাभिঃ তনুभिঃ প্রপন্নঃ অন্বিতঃ বৃক্ষঃ
শিখঃ বো যুগ্মান্ অবতু রশত । ভূতাক্ষচন্দ্রযজ্ঞানঃ ইতি অষ্টৌ যস্য প্রত্যক্ষাঃ মূর্ত্তবঃ
স শিবো যুগ্মাক মজ্জলং বিদধ্যাত । সন্ধরাহতম্, তল্লক্ষণম্ সন্ধেয়ানাং তথৈব
তিমুনয়তিযুতা সন্ধরা কৌন্তিতেয়ম্ ।

GRAMMAR — হ্রীব্রী কৃধাতোঃ তচ্ স্থিয়াঙ্গীপ্ । হ লট্, লুঙোতি ; লুঙ্,
অঙ্কৌষীত, লিট্ লুঙাব, লুঙবাস্তমূব লুঙবাসাস লুঙবাস্কার.....শব্দ লুঙত্ ;
কঃ ভূতঃ ।

যথা প্রাণিনঃ ইত্যত্র ধান্যেন ধনবান্ ইতিবত্ অমিদি ততীয়া করণে বা ।

অচম্ ইন্দ্রিয়ং প্রতিগতাঃ ইতি প্রত্যক্ষাঃ । যদ্বা অক্ষৌঃ, প্রাধান্যাত্ অশ্বোষাঙ্
ইন্দ্রিয়াণামুপলক্ষণমিতত, অমিসুখম্ ইতি প্রত্যক্ষম্ “প্রতিপরসমনুভ্যোঃস্ব” ইতি
অব্যয়ীভাবসমাসে সমাসাত্ : টচ্ তত্ আসামাসি ইতি প্রত্যক্ষা অশ্ম আদিভ্যঃ অচ্
ইতি অচ্ । The word অচ্ when compounded with সম্, অণু, পর
and প্রতি forms a compound base of the অব্যয়ীভাব kind, it admits
of the augment টচ্ । প্রপন্নঃ প্রপূর্বাৎ পদধাতোঃ কৰ্ম্মণি ক্তাঃ, অন্বিতঃ
উপলক্ষিতঃ ইত্যর্থঃ প্রাণিণ্য প্রপন্নশব্দস্য শরণাগতত্বং (দুর্গতত্বম্) ইতি অর্থঃ
দৃশ্যতে । যথা—

“দেবি প্রপন্নান্তিহরে প্রসীদ ।

মায়াময়নিরস্তায় প্রপন্নজনসেবিনে ।

শাধি মাং ত্বা প্রপন্নম্ ॥”

প দ, লুঙ্ অপাদি । Verbs which optionally admit of চিণ্ in লুঙ্
third person singular in the active voice, are জন্, বুধ্ পূৰ্, দীপ্,
প্ৰায় and তায় ।

বৃক্ষ - বৃক্ষধাতোঃ হ্রস্বপদালক্ষণঃ কঃ ।

বৃক্ষ লট্ বৃষ্টে লঙ্ পিষিষ্ট ; লিট্ বৃক্ষাশকৌ..... ; শালচ্ বৃক্ষানঃ ।

Change of voice.—প্রপদেণ বৃক্ষিণ যুগ্ম অব্যব্ধম্ ।

যে মূর্ত্তি (অল) ঐশ্বরের প্রথম সৃষ্টি ; বাহা (অগ্নি) শান্তবিধানামুসারে প্রদত্ত
ব্রহ্মাদি বহন করে ; যে মূর্ত্তি (যজমান) হোম সম্পাদন করে ; যে মূর্ত্তিবয় (চলন্ত ও
স্থায়ী) সময় বিধান করে ; কর্ণেল্লিঙ্গগ্রাহকণ যে মূর্ত্তি (আকাশ) সমস্ত বিশ্ব বাণিজ্য
করিতেছে, (পতিভেতা) বাহাকে (পৃথিবী) সমস্ত বীজের মূলধার বলিয়া থাকে
যাহার (বাহু) জীবগণ জীবনবিশিষ্ট ; সেই প্রত্যেক অষ্টমূর্ত্তিবিশিষ্ট শিব তোমা-
দ্বিকেকে রক্ষা করুন ।

Let Isa (God) possessed of these eight-forms perceptible by the senses ;—viz. water, the first work of the creator ; fire, that bears on high the clarified butter offered according to sacred injunctions ; the sacrificial priest ; the sun and the moon, the two, which regulate time ; ether, the property of which is the object of the sense of hearing, and which pervades the whole universe ; the earth, which is called the source of all essences ; and air by which all that is living lives :—let such Isa preserve you.

[নান্দ্যা: অন্তে অবসানে সূত্রধার: ইদং প্রযোজিতবান্ ইত: প্রমুখি ময়া নাটক-
মুপাদীযতে ইতি কবিরমিপ্রায়:। অন্যথা প্রাগুক্তশ্লোকে নান্দীলক্ষণস্য অন্ততপপত্তি: স্যাৎ]
-নান্দীলক্ষণং যথা—

আশীৰ্ব্বচনসংযুক্তা নিত্যং যচ্ছাৎ প্রযুজ্যতে ।
দেবহিজননুপাদীনাং তচ্ছাৎ নান্দীতি সংজ্ঞিতা ॥
মন্ত্রল্যগ্ন্যচন্দ্রাকীকর্করবংশিনী ।
পদ্যুজ্জ্বলা হাদশমিরলভির্জ্বাপদৈবত ॥

পূর্বরক্তস্য রক্তদ্বারাভিধানমন্ত্রমিতি যদুক্তং তদেব নান্দীশব্দেন লক্ষিতম্ ।

সূত্রং নাটকস্য সূত্রং ধরতি য: স: সূত্রধার: ধরতে: কর্ম্মণ্যুখ্য ।

সূত্রধার: । [নেপথ্যস্য বেশরচনাগৃহস্য অভিমুখম্ অবলোক্য] আর্য্যে স্বপত্নী-
সম্বোধনমীতম্, যদি নেপথ্যস্য বিধানং করণং বেশরচনা ইত্যর্থ: অবসিতং সমানং তর্হি
ইত: অত্র স্থানে আগম্যতাং ভবত্যেতি শিষ: ।

অবপূৰ্ণান্ সীধাতী: ক্ত: অবসিত: । সীধাতী: লট্ স্যতি ; লিট্ সসী ; কুঙ্-
অসাৎ, অসাসীৎ ; ওজ্ সায: ; ণিচ্ সাযযতি ; ল্যুট্ (বা অনট্) সানম্ ।

[প্রবিষ্ট্য]

নটী । আর্য্যপুত্রোহি স্তামিসম্বোধনম্ ।

[নান্দীর পত্র]

সূত্রধার । [নেপথ্যের দিকে দৃষ্টিপাত করিয়া] আর্য্যে, যদি বেশরচনা সমাজ
হইয়া থাকে, তাহা হইলে এই দিকে এস ।

[প্রবেশ করিয়া]

নটী । আর্ধ্যপুত্র, এই আমি আদিশি ।

[After the recitation of benediction].

The stage-manager [Looking towards the tiring room]—Lady, if you have finished dressing (yourself), come here.

[Entering]

The actress—Here I am, my husband.

सूत्रधारः । आर्ये, अभिरूपैः विद्वद्भिः भूयिष्ठा बहुलं इयं परिषत् सभा । अत्र सभायां वक्ष्यी विपश्चितः समुपस्थिताः । अद्य कालिदासेन रचितं वस्तु यस्य तेन कालिदासोपनिबद्धविषयेण नवेन सद्यः प्रणीतेन, अभिज्ञानम् अभेद इति अभिज्ञानम् अत्युपस्थापकं वस्तु, अत्र तु अङ्गुलीयकम्, तेन सत्यमूढपूर्वांसी मुनितनयेति श्रुता शकुन्तला, तामधिगत्य प्रवृत्तं नाटकमिति अभिज्ञानशकुन्तलम्, “अधिगत्य कृतेभ्यः” इति अण् लुप् आख्यायिकाभ्यः बहुलम् इति अणोलुक् नाटकमित्यनेन सह अभेदोपचारात् नपुंसकत्वम् । यदा अभिज्ञानरङ्गीता शकुन्तला अस्मिन् नाटके इति मध्यपदलोपिनि बहुव्रीहौ अभिज्ञानशकुन्तलमिति समस्तपदं अभिज्ञानं शकुन्तलायाः यत्र इति वा विग्रहः । लीवत्वात् इत्त्वम् ऋसो प्रातिपदिकस्य नपुंसके । अभिज्ञानशकुन्तलं नामधेय यस्य तेन नाटकेन अस्माभिरुपस्थातव्यम् । तस्य नाटकस्य अभिनयप्रदर्शनेन अत्र संसदि उपस्थितानां सामाजिकानां चेतांसि रक्षयितव्यानि इत्यर्थः । तस्मात् पात्रे पात्रे इति प्रतिपादं वीप्सार्थं अव्ययीभावः । यत्रः अधीयतां क्रियताम् । मन्वे एव कुशीलवाः यथा अप्रमत्ताः स्वं स्वं नियोगमनुतिष्ठन्ति तथा क्रियतामित्यर्थः । ननु अभिज्ञानशकुन्तलस्य नाटकेषु अन्तर्भावात् आख्यायिकासु तस्यानन्तर्भावः अतश्च “लुवाख्यायिकाभ्यो बहुलमिति” वार्तिकस्यानवकाशात् “अधिगत्य कृतेभ्यः” इति सूत्रेण अणि कृते आद्यचो वृद्धौ अभिज्ञानशकुन्तलमिति पदं स्यात् इति चेत्तत्र ब्रूम. आख्यायिकाशब्दस्य प्रजित्तरवालङ्कारिकघृतलक्षणसम्पन्ने गद्यकाव्यभेदे केवलं कृदिति न किन्तु तत्सदृशेषु प्रवन्धेष्वपि लज्जावकाशा इति वार्तिककृतोऽभिप्रायमुत्पश्यामः बहुवचनप्रयोगात् श्रीमद्दशमीचन्द्रतर्कवाचस्पत्योरपि तथाभिप्रेतत्वात् आख्यायिका—गद्यपद्यप्रवन्धे इति तर्कवाचस्पतिः, शब्दचिन्तामणिश्च । “आख्यायिकाभ्यः” इत्यत्र वार्तिककारस्य विशेषाभिधित्सायाम् सत्याम् कथं विक्रमोर्ध्वशीति पदं सिध्यति । नात्र इत्त्वसमासः अभिप्रेतः “शिशुकन्दयमसमदन्वेन्द्रजननादिभ्यश्च” इति छप्रत्ययस्यादर्शनात् । अवापि विक्रमसहिता उर्ध्वशीति शाकपार्थिवादिवत् समासे वार्तिकसूत्रेण अणोलुकि अभेदोपचाराभावे विक्रमोर्ध्वशीति सङ्गा । आख्यायिकाशब्दस्य प्रवृत्तिराख्यायिकाभिप्रासु कथासु अपि दृष्टा, तत्र निदर्शनं कादम्बरौत्थलं विस्तरेण ।

अभिरूपयन्ति निरूपयन्ति तत्त्वं ये ते अभिरूपाः पण्डिताः चुरादिगणौघात्

रूपयते: अचूतैः भूयिष्ठा । भूयोभूसभूयिष्ठा: इति बहुवच्यत् . इष्टमन्त्रेण भूयिष्ठ-
मिति सिद्धम् । इष्टस्य यिट् च इति इष्टस्य लीपः यिडागमश्च । चकारात्
वाहीभूरादेशः ।

परिषीदन्ति अत्र इति परिपूर्वात् सदृधातीरधिकरणे किप् सदिरप्रते: इति
उपसर्गस्याग्रिमिच्छात् परस्य सीदते: पत्वम् ।

नाम एव इति नामधेयम् स्वार्थे धेयप्रत्ययः । भागरूपनामभ्योधयः ।

निर्जने तु अत्रेयस्यात् शकुन्तैः परिवारिता । शकुन्तल्लेखिते नामाख्याः कृतस्यापि
ततो मया । शकुन्तशब्दपूर्वात् लातेः ध्वञ्चर्थे कः ततः स्त्रियामाम् ।

नाटकं ख्यातवत् स्यात् पञ्चसन्धिसमन्वितम्

... ..
... ..

पञ्चादिका दशपराम्पराङ्काः परिकीर्तिताः

प्रख्यातवंशो राजर्षिर्धौरोदात्तः प्रतापवान्

दिव्योऽथ दिव्यादिव्यो वा गुणवान् नायको मतः

एक एव भवेदङ्गी शङ्करो वीर एव वा

अङ्गमथै रसाः सर्वे कार्यनिर्व्वहणेऽद्भुतम्

अस्माकं पञ्च वा सुख्याः कार्यव्यापृतपूर्ववाः

गोपुच्छायसमायन्तु वन्दनं तस्य कीर्तनम् ।

नाटयति इति नाटकम् चुरादिगणीयात् नट धातोः खल् वा णकः । नट धातु
नर्तने-व्यङ्ग्यः । अभिनयोऽपि अस्य अर्थान्तरम् ।

Occidental scholars are of opinion that the Sanskrit drama
has developed out of dancing.

नृत्तधार । आर्या, এই সভায় অনেক পণ্ডিত উপস্থিত ; অদ্য অভিজ্ঞানশকুন্তল-
নামে নূতন নাটক, কালিদাস বাহাংর বস্তুবৎগ্রহ করিয়াছেন, তাহা অভিনীত করিয়া
(ইহাঙ্গিগের) আরাধনা করিব । এই নিমিত্ত প্রত্যেক পাণ্ডাই যেন যত্ন করা হয় ।

Stage-manager.—This assembly (audience) is mainly of learned
men, we shall approach them (do them honour) with a new drama,
called Abhijnana Sakuntala (Sakuntala known by the ring), the
subject-matter of which has been put together (or composed) by
Kalidasa. Let, therefore, every actor and actress exert themselves

নটী । সুবিশিষ্ট: সম্যক্ অনুষ্ঠিত: প্রদীপ: অভিনয়: যেন তস্য ভাব: তন্না
তয়া প্রদীপস্য সম্যগনুষ্ঠানাত্ ন ক্লিমপি পরিহাস্যতে ; কাপি হানির্নভবিষ্যতি ;

ক্ষিপ্যি দৌষসৃষ্টং ন ভবিষ্যতি ইত্যর্থঃ । পরিচ্ছাস্যতে ইতি জহাতে: কর্মকর্তারি
লৃটীকপম্ ।

হা লট্ জহাতি শত্ জহত্, লিট্ জহৌ, লুঙ্ অহাসীত্, লোট্ হি—জহাহি
জহিচ্চি জহৌচ্চি ; ক্ত: হীন: ।

সূত্রধার: । আর্থ্যে, মূতশ্বাসী অর্থ্যেইতি কর্মধারয়: তং মূতার্থে সত্যমর্থং বস্তু
ইতি যাবত্ তুভ্যং কথয়ামি । যুক্তে স্মাদাহতে মূতং প্রাণ্যতীতি সমে বিধু ইত্যমর: তে
ইত্যত্র ক্রিয়ায়হণমপিকর্তব্যমিতি চতুর্থী ।

আপরিতোষাদিতি—

বিদুষ্ম আ পরিতোষাত্ প্রয়োগবিজ্ঞানম্ সাধু ন মন্যে ; বলবদপি জিজ্ঞাসিতানাং
চেত: আত্মনি অপ্রত্যয়ম্ । ২

বিদুষা পঙ্খিতানাং আ পরিতোষাত্ আ চিত্তপ্রসাদনাত্ আড়ম্বিয়াদাভিবিধ্যো-
রিতি সমাসস্য বিভাষিতত্বাত্ ন সমাস: সমাসপক্ষে আপরিতোষম্ ইতি স্মাত্, প্রয়োগস্য
অভিনয়স্য বিজ্ঞানম্ নৈপুণ্যম্ সাধু সম্যক্ ন মন্যে । যাবত্ বিদ্বাংস: ন পরিতুণ্যন্তি
তীব্রদম্বাকমভিনয়: সম্যক্ সংবচ ইতি ন মন্যে । অব হতুমুপন্যস্যতি । বলবত
চৈতন্যমপি জিজ্ঞাসিতানাং জনানাং চেত: মন: আত্মনি বিষয়ে অপ্রত্যয়ং নাস্তি প্রত্যয়:
বিশ্বাস: यस্য তত্ ; আত্মনি ন বিশ্বাসম্ । অতিবিদ্বাংস: অপি কে অধমিতি অপের্থ
স্বার্থ্যস্তেপি আত্মন: কলানৈপুণ্যাদৌ ন বিশ্বাসন্তি । অর্থাৎসরন্যাস: অলঙ্কার: ।

বিদে: শতৃব্ব্যম্: বিদ্বস্ পক্ষে বিদত্ । In the case of the root বিদ (to
know) in the place of the present participle শত্, বস্ is optionally
ordered.

N B This Sloka reminds the reader of the “Impartial
Spectator” of Adam Smith.

Change of voice.—প্রয়োগবিজ্ঞানম্ সাধু ন মন্যতে । চেতসা অপ্রত্যয়েন
ভূষতে ।

নটী । ত্বং যত্ বদসি তত্ তথা সত্যমিত্যর্থ: । ইদানীং ময়া যত্ কার্য্য
তদেব ভবানাদিশত্ ।

নটী । আপনি স্মরণকণে অযোগবিধান করিয়াছেন, কোন জ্ঞাতি বা হানি
হইবে না ।

সূত্রধার । আর্থ্যে, তোমাকে সত্য কথা বলি । যতক্ষণ পর্য্যন্ত পণ্ডিতগণের ভূটি না
হয়, ততক্ষণ অভিনয়নৈপুণ্য উত্তম হইয়াছে বিবেচনা করি না (কারণ) অত্যন্ত শিক্ষিত
ব্যক্তিগণেরও চিত্ত মিজের উপরি বিশ্বাস (নির্ভর) করিতে পারে না ।

নটী । ইহা সত্য । ইহার পর আমাকে কি করিতে হইবে আদেশ করুন ।

Actress.—Sir, owing to your judicious management of the performance nothing will be defective.

Stage-Manager.—Lady, I will tell you the true state of things. I deem no skill in acting perfect till the learned are satisfied. The mind of even those that are vastly and deeply read has little confidence in itself.

Actress.—It is just so And now please order what I shall have to do next.

স্বঘাট: । ' অস্যা: পরিষদ: সংসদ: সভায়া ইতি যাবত, সমবেতানাং সামা-
জিকানামনিত্যর্থ: শ্রুতে: কার্যস্য প্রসাদনত: রক্ষণাত (পঞ্চম্যা: তসিল্) অন্যত্ কিং
করণীয়মস্মীতি শিেষ: । ন কিমপি ইতি তাৎপর্যম্ । অন্যাদিতরশ্চৈ ইতি পঞ্চমী ।
সীতেন সামাজিকানাং শ্রীতরক্ষণমেব তে করণীয়ং নান্যত্ কিমপি । তত্ তস্মাত্
হৈতৌ: অশিরং প্রবৃত্ত: তং, অত্যন্তসংযোগবাসিন্যা দ্বিতীয়য়া সঙ্ঘ সমাস: । অতএব
উপভোগস্য ক্ষম: তং ; উপভোগযোগ্যম্, সৌক্যং, স্বচ্ছমিত্যর্থ: যৌগসময়ং যৌগশ্চৈ অধিকৃত্য
আশ্রিত্য গীতাত্মা স্কৃতং কচ্ছিদুপাদায় ভারতৌ ব্রহ্মসাময়িত্ ইত্যুক্তি: স্কৃত্যুৎপন্নম্ ।
গায়তেভাবি লোট্ । সম্প্রতি, হি অত অবধারণে, হি হৈতাবধারণে ইত্যমর: ।

সুভগেতি । অস্মদ্যৈ ন কিমপি পরিবর্তনম্ । ৩

সুভগ: সুস্বোত্পাদক: সলিলেযু জলাশয়েযু অবগাহ: অবগাহনং স্নানমিতি যাবত্
যেযু তে সুভগসলিলাবগাহ: যেষু-দিবসেযু জলাশয়ে নিমজ্জনং তাপোপশমনাত্ অতীত্ব
প্রীতিকরম্ ইত্যর্থ: । পাটলসংসর্গসুরভিবনবাস:; যেষু দিবসেযু ত্রিকসিতানাং পাটলমুখ্যাণাং
বনবাসীনাং যেষু তে পাটলসংসর্গসুরভিবনবাস:; যেষু দিবসেযু ত্রিকসিতানাং পাটলমুখ্যাণাং
পরাগৈ: শ্রীভগবত্যা: বায়বী বহন্তি ইত্যর্থ: । প্রকৃষ্টা ক্রায়া অনাতপৌ যেষু স্থানেযু
তানি প্রচ্ছাদয়ানি তরুতলানি ইত্যর্থ: তেষু সুলভা অক্লৃষ্টে লভ্যা নিদ্রা স্বাপৌ যেষু
তে ; যেষু দিবসেযু ক্রায়াসুভগে তরুতলে শয়ানস্য নিদ্রা স্বয়মেব আপততি ইত্যর্থ:—
বৃহদশ: দিবস: যৌগশ্চবাসরা: পরিণামে অবসানে রমণীয়া: মনোহরা: । সূর্য্যে
অস্মাচলীক্স্মহে তাপসংলয়াত্ প্রসিদ্ধসমীরণসঙ্গাবাশ্চ শূচৌ মনসি মজ্জান্ প্রমোদৌ
জায়তে । স্বভাবোক্তিরলঙ্কার: । স্বভাবোক্তিরসৌচাক যথাবদ্বস্তুস্বর্ণনম্ ।

Change of voice.—সুভগসলিলাবগাহৈ: পাটলসংসর্গসুরভিবনবাসৈ: প্রচ্ছাদ-
সুভগমিত্রৈ: দিবসৈ: পরিণামরমণীযৈ: ভূয়তে ।

পূজ্য । এই সভায় (সভাহ লোকের) অবগাহজন ভিন্ন আর কি ? অতএব সম্প্রতি
আরও, উগতোপের বোণা এই অগ্নি সময় অবলম্বন করিয়া গান কর । এক্ষণে অগ্নি-
কালের দিবসে, জলে অবগাহম অতীত ক্রীতিকর, পাটলপুঞ্জের সংসর্গে বনসীরণ

সুৰভি, ছায়ালঙ্কৃত এবেশে নিজা অনাগ্রাসে আবিৰ্ভূত হয়। এবং দিবসের শেষভাগে
রমণীয়।

Stage-Manager.—What else than pleasing the ear of this assembly ? Sing, therefore, taking this summer season, that has but recently commenced and (therefore) enjoyable, as your theme. Now—

The days,—when agreeable are baths in water, when the gentle sylvan wind in contact with Patala flowers becomes sweet-scented ; and when in the gentle shade sleep is easily obtained,—such days are beautiful at the close.

নটী। তথা। যত্ ভবানাঙ্ক তত্ করীমীল্যর্থঃ [গায়তি]

দয়মানাঃ সদয়াঃ প্রমদাঃ নার্য্যঃ ধমরৈঃ ষট্‌পদৈঃ ঈষত্ ঈষত্ চুম্বিতানি সৃষ্টানি, কুসুমানাং অতিপেলবতয়া ধমরভারসঙ্কলাচ্চমলাদিতিভাবঃ, সুকুমারাঃ অতিকীমলাঃ কৈশরাণাং কিস্কল্কানাং শিখাঃ অযভাগাঃ যৈষাং তানি, শিরীষাখ্যাণি কুসুমানি অবতংসয়ন্তি, কর্ণভূষণানি কুর্জ্বন্তি। অবতংসশব্দঃ কর্ণভূষণে রুদঃ। অবতংসং কুর্জ্বন্তি ইতি অবতংসশব্দাৎ ণিচ্ ততী লটিরূপম্ ঈষদীষদিত্যত্র “প্রকারে গৃণ্যবচনস্য” ইতি হির্ভাবঃ যদ্বা নিত্যবীক্ষয়ীরিতি নিত্যার্থং হিরুক্তিঃ। অব্যয়মিদং ক্রিয়াবিশেষণং। Cf. “সদ্যাললুনপল্লবাঃ” কুমারসম্ভবম্। ৷

নটী। যাঁহা বলিলেন তাঁহা যথার্থ। [গান করিতে লাগিলেন] প্রমদাগণ সদ্য-
ভাব (যৌরৈ যৌরৈ), ভ্রমরগণ কর্তৃক ঐষৎ ঐষৎ, কোমল কেশরাগ্রাশিষ্টে, শিরীষপুষ্প-
গুলি কর্ণভূষণরূপে ব্যবহার করিতেছে।

Actress.—Quite so. [*sings*]. Ruthful women are making with kind and gentle care ear-rings of Sirish flowers of soft and delicate filaments, slightly kissed by the bees.

সুপ্রধারঃ।। স্যার্থ্যে সাধু সুন্দরং মনীষরমিতি যাবত্ গীতম্। অহী ইতি
আশ্রয়্যে অব্যয়ম্। সর্ব্বতী রক্তঃ সর্ব্বংএব রক্তস্থিতঃ প্রেচ্ছকঃ জনঃ রাজেশ গীতস্য
মাধুর্য্যেণ বদ্ধা মন্যতা আক্ৰষ্টা ইতি যাবত্ চিত্তস্য হৃদ্যিঃ यस্য সঃ গীতাপেক্ষতচেতাঃ
আলিঙ্খিতঃ চিত্তার্পিত ইব আস্তে। গীতশ্রবণেন তন্ময়চিত্তঃ নিশ্চন্দঃ চিত্তলিঙ্খিত
ইব শ্রীহৃদবর্গঃ। তদিদানীং কতমত্ প্রকরণং প্রস্তাব বিষয়ং বস্তু ইতি যাবত্ আশ্রিত্য
অবলম্ব্য এনং সামাজিকবর্গম্ আরাধয়ামঃ তোষয়ামঃ।

“ঘঞ্জি স্ব ভাবকরণ্যোঃ” ইতি রঞ্জে নলীপাত্ রাগ ইতি পদং সিদ্ধম্। রম্যতি
অঙ্খিন্ ইতি অধিকরণে ঘঞ্জি নলীপাভাবাত্ রক্তঃ। The n of রমজ্ is
elided before ঘঞ্জ in ভাব and করণ্য বাখ্য।

सर्वतः इति प्रथमायाः तस् इतराभ्योऽपि दृश्यते इति सार्वविभक्तिकः तसिः ।
The suffix तसि is seen used in other विभक्तis than the fifth.

वा वङ्गनां आतिपरिप्रशे इति किमशब्दात् उतमच्च—अदुडतरादिभ्यः इति
नपुंसके अदुडादिभ्यः । प्रकरणशब्देनेह नाटकादीनामन्यतमो भेदो न विवक्षितः,
तल्लक्षणाशुपपत्तेः ; उक्तञ्च, भवेत् प्रकरणे त्वत्तं लौकिकं कविकल्पितम् । शङ्करोऽङ्गी
नायकस्तु विप्रोऽन्वाद्योऽथवावणिकः ।

इदमोऽन्वादेशे द्वितीयायां एनादिभ्यः ।

शृज । आर्यो, शृम्भर गानं करिष्यति । शृम्भर मां गानं करिष्यति । गीतमाधुर्यं आकृष्टेच्छ
इति । छिन्नलिङ्गितेन शृज् ब्रह्मज्ञानेन । एकमेव कोनं प्रकरणं अवलम्बनं करिष्य
इति । अतः आशयः कति ?

Stage-manager.—Lady, beautifully sung ! The audience are
(motionless) as statues, their souls being rivetted by the sweetness
of the strain. Now what subject shall we choose that we may
please them ?

ननु प्रागेव भवद्भिरादिष्टम्, अभिज्ञानशकुन्तलस्य नाटकस्य अभिनयः क्रियतामिति ।
मिश्रशब्दः नाटकादौ माननीयेषु प्रयुज्यते, अत्र गौरवे बहुवचनम् ननु शब्दोऽत्र
वाक्यारम्भे, “वाक्यारम्भेऽप्यनुनयामन्वणानुज्ञयोरपीति” हैमः ।

सूत्रधारः । आर्यो सस्यक् सुष्ठु अनुवीक्षितः स्मरितः अस्मि । सर्व्वे मया
विष्कृतं । कुतः यतः तवेति । अन्वयः—

हारिणा तव गीतरागेण, अतिरंहसा सारङ्गेण एष राजा दुष्यन्तः इव प्रसभं
हृतः अस्मि ।

हरति चित्तमिति हारी यद्वादित्वात् णिनिः तेन मनोहरेण तव गीतस्य रागेण
माधुर्येण, अतिशयित रङ्गः वेगो यस्य तेन अतिरंहसा वेगवता सारङ्गेण
एष राजा दुष्यन्तः इव, अहं प्रसभं बलात्कारेण हतोऽस्मि, आकृतः भवामि ।
सर्व्वात्मना तव गीतमाकर्णयन्नहं अन्यत् सर्व्वं विष्कृतवानस्मि इत्यर्थः ।
उपमालङ्कारः ।

Change of voice.—हृतेन मया भूयते एतेन राज्ञा दुष्यन्तेनैव ।

प्रसभमिति क्रियाविशेषणम् ।

निष्प्रान्ताच्च निष्प्रान्तश्च इति निष्प्रान्तौ पुमान् स्त्रिया इति पुंलिङ्गैकशेषः ।

In compound noun bases of the एकशेष kind, the masculine
gender remains ; and the feminine is elided.

প্রসাবনা—লঙ্ঘনম্—

নটী বিদূষকৌবাপি পারিপার্শ্বিক এব বা
স্বধারেণ সঙ্ঘিতা: সলাপং যব কুর্ন্তে ।
বৈব্র্যাক্যৈ: স্বকার্য্যলৈ: প্রসুতাস্তেপিভির্বিধ:
স্বাসুখং তসু বিদ্র্যং নান্না প্রসাবনাপি সা” ।

অথ অবলগিতাঃ প্রসাবনামিদ: প্রযুক্ত:, লঙ্ঘনম্—

যবৈকবসমাবেশাৎ কার্য্যমন্যত্ প্রসাহ্যতে ।

প্রয়োগে স্বলুতজ্জয়ং নান্নাবলগিতং বুধৈ: ॥

নটী । কেন, আপনি এখনেইত আদেশ করিয়াছেন যে অভিজ্ঞানশকুন্তল নামক অপূর্ণ নাটক অভিনয়ের জন্য অধিকৃত হউক ।

স্বভাব । আর্থে ভাল মনে করিয়া দিয়াছি । এই মুহূর্তে আমি ভুলিয়া গিয়াছিলাম, কারণ অতি বেগবান্ এই মারজ্জ রাজা দুষ্যন্তকে যেমন আকৃষ্ট করিয়া লইয়া বাইতেছে, আমিও সেইরূপ তোমার গীতমাধুর্য্য আকৃষ্ট হইয়াছিলাম ।

[উভয়ে নিষ্ক্রান্ত]

প্রস্তাবনা ।

Actress.—Why? your honour has at first ordered that the new drama called Abhijnana Sakuntala should be appointed as the subject of our performance.

Stage-manager.—Lady, I have been rightly reminded! This moment I forgot it. For, I have been carried away (by force as it were) by the transporting melody of your song; as the king Dushyanta is allured by the fast-running antelope. [*Exeunt.*]

Prologue.

প্রথম: অঙ্ক: ।

[তত ইতি চাপং ধনু: শরং বাণঞ্চ হস্তেন আদায় সৃগমনুসরন্ রাজা রথেন প্রবিপ্রতি তস্য সারথিষ] ।

সূত: । [রাজানং সৃগঞ্চ হৃষ্টা] আয়ু: প্রশস্তং বিদ্যতে यस্য স আয়ুশ্চান্ তত্ সম্বোধনে, “আয়ুশ্চান্ রথিনং সূত:” ইতি নিযমাৎ ।

কৃষ্ণসারী—ইতি, অন্তর্য:—

কৃষ্ণসারী অধিষ্ঠাকার্মুকে তথি চ চতু: দদত্ অহং সৃগানুসারিণং সাচাত্ পিনাকিনমিব পশ্যামি । ৬

কৃষ্ণ: চ সার: শবল: বিবিধবর্ণ্যসেতি কৃষ্ণসার: বর্ণী বর্ণ্যেনৈতি সমাস: তস্মিন্ স্ত্রী অধিষ্ঠা জ্যা যেন তত্ অথবা জ্যাম্ অধিগতং ইতি অধিষ্ঠ্যম্ পারোপিতসৌম্বীকং

कर्म्मणे युद्धाय इत्यर्थः प्रभवति यत् तत् कर्म्मकं धनुः (कर्म्मणः लक्षणं) यस्य तस्मिन् अधिन्यकर्म्मके त्वयि च चक्षुः ददत् नाभ्यस्तान् शत्रुर्नुमः ; अपर्ययन् अहं त्वां मृगस्वमेवं विलोकयन् इत्यर्थः ; मृगं मृगरूपधारिणं क्रतुमित्यर्थः अनुसरति यस्मिन् साक्षात् मूर्तिमत्तं-पिनाकोऽजगवं धनुः स विद्यते यस्य तं पिनाकिनम् शिवम् इव पश्यामि । अथ उत्प्रेक्षालङ्कारः । दक्षाध्वरे हन्तुमुद्यतं पिनाकिनं दृष्ट्वा क्रतुर्मृगरूपमास्थाप्य पलायमानः शिवेनानुसृष्ट इति पुराणवार्त्ता ।

साक्षात् इति शब्दः अव्ययम् पिनाकिनमिति पदं विशिनष्टि । मृगमनुसरति इति सरतेः णिनिः । स लट् ससार ; लुङ् असरत् असाधीत ।

Change of voice.—ददता मृगानुसारौ साक्षात् दृश्यते इव पिनाकौ ।

[तांशोर परं रथाकटं बाणं ध्रुवाय गन्धर्वं वयं हृष्टे मृगेण अनुसरणं करतः अवेषणं करिणेन, नारभिषु अवेषणं करिषु ।]

सूत्र । [बाणो एवः मृगके अवलोकनं करिषु] आनुग्रहम् ।

कृष्णसारं मृगं सङ्गवाणामनधारी आपनि एवै उड्येर अति दृष्टिपाठं करिषु आनि र्वेन मृगानुसारौ मूर्तिमान् पिनाकौके अवलोकनं करिषु ।

[*Then enter chasing an antelope, king Dushyanta with a bow and arrow in hand, in a chariot, and his charioteer*]

Charioteer. [*Looking at the king and the deer*]. Long-lived Prince, casting my eye on you whose bow is strung, and on the dark-spotted deer, I see, as it were, the God Pinaki—(having the Pihaka—the name of Siva's bow) in bodily form, chasing the deer-

राजा । हे मारये वयमनेन मृगेण दूरं विप्रकृतमध्वानम् इत्यर्थः गीता अयं पुनरधुना अपि—श्रीवेति अन्वयः ।

अनुपतति स्यन्दने श्रीवाभङ्गाभिरामं मुहुः दत्तदृष्टिं शरपतनभयात् भूयसा पश्चाद्धैमं पूर्वकायम् प्रविष्टं यस्मिन्वहतमुखमंशभिः अर्द्धावलीढैः दर्भैः कौर्णवर्मा अयम् उद्वेगमुत्पत्त्यात् विद्यति बहुतरम् उर्ध्वं स्तोकं प्रधाति । पश्य । ७

अनुपतति पश्चात् धावति स्यन्दने रथे श्रीवाघाः कन्धरायाः भङ्गेन परावर्त्तनेन अभिरामं मनीषुरं यथा तथा मुहुः वारं वारं दत्ता न्यस्ता दृष्टिः लोचनं येन सः, कियति दूरे रथो वर्त्तते इत्याशयेन असङ्गतं परिहृत्य विलोकयन् इत्यर्थः शरस्य बाणस्य पतनात् भयं तस्मात् हेतोः भूयसा बहुतरेण अपरः अर्द्धः शरीरस्य अंशः इति पश्चाद्धैमः (अपरस्य पश्चादंशः वक्तव्यः) यदा पश्चात् अर्द्धः इति पश्चाद्धैमः प्रथीदरादित्वात् साधुः । तेन पश्चाद्धैमं पश्चाद्वागेन, पूर्वं कायस्य इति पूर्वकायः (एकदेशिसमासः “परवङ्गिणं वङ्गतत्पुरुषयो” रिति पुंलिङ्गता) तं प्रविष्टः, अस्मिन्नेवांशे शरः पति-

অতি ইতি ভয়েন সমুচ্চিতপশাঙ্গাঃ ইত্যর্থঃ ; যমেণ বেগেন গমনজন্যক্লেশেন বিহ্বলং
 ব্যাচ্যং মুখং আননং তস্মাৎ ভ্রংশিভিঃ গলিতৈরিত্যর্থঃ অর্হে যথা তথা অবলীড়াঃ
 শব্দিতাঃ তৈঃ দর্শনৈঃ কুশৈঃ কৌশলৈঃ ব্যাচ্যং বর্ষাং মার্গৈঃ যেন यस্য বা তথ্যোক্তাঃ অর্থঃ স্রগঃ
 উদয়ং ভ্রুতং যস্য তস্য ভাবঃ উদয়ভ্রুতত্বং তস্মাৎ বিয়তি আকাশে বহুতরম্ উল্লীড়া
 পৃথিব্যাং তু স্তীকম্ অল্পমেব প্রযাতি, পশ্য বিলীকয় । প্রায়শঃ অত্যুক্ততলক্ষ্যেন
 গমনাত্ আকাশে এব বহুতরং গচ্ছতি, পৃথিব্যাং অল্পতরমেবেতি ২।৩।

বয়মিত্যব অক্ষদৌ দ্বয়োরিতি বহুবচনম্ ।

বিপূর্বাৎ যমেঃ ক্রিপ্ বিয়ত্ । অপরঃ অর্হে ইতি বিয়ছে অপরস্য পশ্যাদেশঃ ; অব
 করণে তৃতীয়া । চিনীতেঃ ঘञি কাযশব্দোনিষ্পন্নঃ নিবাসচিতিশরীরোপসমা-
 ধানেষু আদেশ কঃ । উপসমাধানং রাশীকরণম্ । অবপূর্বাৎ লিহধাতীঃ ক্তাঃ
 অবলীড়াঃ লিহ লট লেড়ি, লঙ্ অলিট, লিট্ লিলিহ, লুঙ অলিচত্, অলিচত,
 অলীড় । যঙ লিলিহ্যে ।

স্বন্দধাতীঃ ভীবাডিকাত্ আত্মনেপদিনঃ কর্ণরি যুচ্ (অনীবা) স্বন্দনঃ চলন-
 শব্দার্থাদকর্ম্মকাদ যুচ্ । অথমিত্যব কথম্ প্রথমা বিভক্তিঃ, পশ্যেত্যস্য কর্ম্মত্বং কথং
 নাপ্রোতি ইতি বিতর্কে “অপাদানসম্প্রদানকরণাধারকর্ম্মণা কৰ্ত্তৃশাস্ত্রান্যসন্দেহে
 পরমেকং প্রবর্ত্তে” ইতি বচনাত্ কর্ত্তৃত্বম্ । যদা ইতি শব্দস্য অধ্যাহারিণ সর্ব্বমব-
 দাতম্ । Where there arises any doubt as to what case should be
 used, that which follows has the prior claim. Mark the order.

Change of voice.—দত্তদৃষ্টিনা...প্রবিষ্টেন...কৌশলবর্ষনা...প্রযাযতে ।

তদেব স্রগঃ কথম্ অনুপততঃ পশ্যাৎ ধাবতঃ এব মে প্রযত্নেন আয়াসেন প্রেক্ষণীয়ঃ
 দর্শনীয়ঃ সংরক্তঃ জাতঃ কথ মে দূরবর্ত্তী ভূতঃ ইত্যর্থঃ । মে ইত্যব কৃত্যনাং কর্ণরি
 বা ইতি ষটী ।

রাজা । সারথি, আমরা এই যুগকর্জুক বহু দূরে আনৌত হইয়াছি । এই যুগ এখনও
 পশ্চাৎ থাকিবে রথে বারংবার জীনা ফিরাইয়া অনুসরণ করিতেছে ।
 বাণপতন ভয়ে হ্রাস পশ্চাদ্ভাগের অধিকাংশ শরীরের পূর্বাঙ্গে যেন অবিষ্ট হইয়াছে ।
 ক্রম গমনকাল পরিশ্রমবশতঃ উন্মুক্ত আনন হইতে পতিত, অর্ধ চর্বিত কুশ দ্বারা ইহার
 পশ আকর্ষণ হইয়াছে ; এবং দেহ অতি উৎকট লক্ষ দিয়া গমন করিতে এ অধিকক্ষণ
 শূন্যে গমন করিতেছে, ভূগুষ্ঠে অতি অলক্ষণ যাউতেছে ।

আমি ইহার পশ্চাৎ অনুসরণ করিলেও ইহাকে দেখিবার জন্য আমাকে কেন আশাস
 বা যত্ন করিতে হইতেছে । (অর্থাৎ আমি অনুসরণ করিলেও, এ আমা হইতে এত দূরে
 কিরূপে গমন করিল) ?

King.—Charioteer, this antelope has drawn us far, (brought us

to a great distance.) Even now at the pursuing car he repeatedly casts his glance gracefully by bending the neck ; and, in fear of the fall of the arrow, has entered, as it were, with the hinder part of his body into the forepart. His path is strewn with half-chewed kusagrass falling from his mouth gasping on account of labour. And, behold ! by reason of high leaps he treads greatly on the sky and very little on the earth.

Pursuing though I am, how has he become hardly visible ? (that is to say, he has to be seen with effort or difficulty).

সূতঃ । আযুযন্ ভূমিঃ উদঘাতিনী, অয়ং ভূমিভাগঃ কচিদুন্নতঃ কচিদবনতঃ ।
 উত্পূৰ্ব্বাৎ হৃদ্যৈঃ ঘণ্ট উদঘাতঃ, তবঃ মল্যর্থীং ইতি । অতএব বেগেন গমনম্ব্যস-
 কারত্বাৎ ময়া রক্ষসীনাং প্রযছাণা (কিরণপ্রযছা রক্ষসী ইত্যমরঃ) সযমনাত্
 আকর্ষণাত্ রথস্য বেগঃ রথঃ মন্দীকৃতঃ লঘুকৃতঃ । তেন চ হেতুনা সৃগীড়্যং বিপ্রকৃষ্টম্
 অন্তরং যস্য সঃ বিপ্রকৃষ্টান্তরঃ সংহতঃ । অস্য সৃগস্য ভবতী ব্যবধানং অতিমহত্
 সংহতম্ । সৃগীড়্যমতিদূরং প্রায়াৎ ইত্যর্থঃ । সম্प्रতি ইদানীং সমে উদাতরহিতৈঃ দৃশ্যৈ
 বর্তন্তে যস্যস্য তব অয়ং দুরাসদঃ দুর্লভঃ ন ভবিষ্যতি । দূৰ্পূৰ্ব্বাৎ আঙপূৰ্ব্বাচ্চ
 সৌদতৈঃ কর্ম্মণি খল্বন খলখানাংনামিতি ষষ্ঠীনিষেধাত্ অথ শ্রেষষ্ঠী ।

রাজা । তেন তস্মাত্ হেতৌঃ অমৌষকঃ রক্ষসঃ মুখ্যন্তাম্ । শিথিলীকৃত্যন্তাম্ ।
 ভূয়োপি রথস্য বেগং কষ্টং ইত্যর্থঃ । অমৌষুঃ প্রযচ্ছৈ রক্ষসী ইতি মেদিন্যমরৌ । অমি-
 পূৰ্ব্বাৎ ইচ্ছা ধাতৌঃ কুঃ । মুচ্ছন্তেঃ কর্ম্মণি অনুজ্ঞায়াং লোট্ ।

সূত । আযুযন্, এই ভূভাগ উন্নতাবনত এইকজ্ঞা রশ্মি টানিয়া রথের বেগ মন্দ
 করিয়াছে ; সেই নিমিত্তই এই যুগ অতি দূরবর্তী হইয়াছে । এক্ষণে সমতলপ্রদেশবর্তী
 আপনার পক্ষে এ দুর্লভ হইবে না ।

রাজা । তবে রশ্মি ছাড়িয়া দাও ।

Charioteer.—Long-lived prince, the ground here is "up and down"; I have, therefore, drawing in the reins checked the speed of the car. Hence the distance of the deer (from us) has become very great. Now that you are passing over level ground, it will not be difficult to overtake him.

King.—Slacken, then, the reins.

সূতঃ । [রথস্য বেগং নিকৃপ্য লঘয়িত্বা]
 মুক্তেযু ইতি—অন্বয়ঃ—

रश्मिषु मुक्तेषु निरायतपूर्वकायाः निष्कम्पचामरशिखाः निभृतीर्द्वुकर्णः,
आत्मीकृतैः रजोभिरेषि अलङ्घनीयाः, अमौ रथ्याः स्रगजवाचमया इव धावन्ति ।

रश्मिषु प्रयुक्तेषु मुक्तेषु शिथिलीकृतेषु सत्सु, यस्य च भावेन भावलक्षणमिति
सप्तमौ, निःशेषेण आयताः विस्तारिताः पूर्वकायाः पूर्व्वं कायस्य इति विग्रहे पूर्व्व-
कायः (“पूर्व्वपराधरोत्तरमेकदेशिनैकाधिकारयो” इति एकदेशिना सह सत्पुरुषः,
षष्ठौसमासापवादः) येषां ते निरायतपूर्व्वकायाः निष्कम्पाः स्थिराः चामराणां
(चमरशब्दात् अण्) चमराख्याणां स्रगविशेषाणां पुच्छलोमभिर्निर्मितानां व्यजन
भेदानां, भूषणार्थम् अश्वानां शिरसि वज्रानां, शिखाः अयाणि येषां ते तादृशाः निभृती
निष्पन्दौ जङ्घौ उन्नमितौ कर्णौ येषां ते तथोक्ताः आत्मीभिः खैः उद्धतानि उत्क्षिप्तानि
तेः आत्मीकृतैः स्वरुतौत्क्षिप्तैः रजोभिः पाशुभिः अपि अलङ्घनीयाः, अनतिक्रमणीयाः
तेषामपि पूर्व्वगाभिः अमौ रथ्यवहन्ति इति रथशब्दात् यत् तद् वहति रथयुगप्रासङ्गम्
(स्त्रियान्तु प्रशस्ती राजमार्गः) रथ्याः वाह्याः स्रगस्य पलायमानस्य हरिणस्य जवस्य वेगस्य
अचमया इव, सीदुःमशक्ततया इव इति हेतुत्प्रेक्षा धावन्ति । स्वभावीक्तिरियम् ।

Change of voice.—निरायतपूर्व्वकायैः निष्कम्पचामरशिखैः निभृतीर्द्वुकर्णैः
...अलङ्घनीयैः अमौभिः रथ्यैः धावन्ति ।

श्रुत । आशुशब्दं यत्प्रपन्न आदेशं करेन [रथवेगं निरूपणं करिष्या] आशुशब्दं, देखून,
देखून—

रश्मि शिथिल करिष्या जङ्घायां, निष्कलटांशुरशिरां, निष्पन्दोन्नतकर्ण, शीघ्र श्रुतोरक्षिस्तु
धूलिषु वाहनिधके वज्रं करिते पारितेहे नो अद्भुत, निष्कलपूर्व्वकार, एहि अश्वगण
सुःखेन वेगे गमनं सञ्च करिते नो पारिष्यति येन धावति हईतेहे ।

Charioteer—What the long-lived king orders (I obey). [*Mark-
ing the speed of the car*] Long-lived prince, behold !

The reins being loosened, the steeds, with the forepart of their
body outstretched, with motionless plumes (made of the bushy tail
of chamara) on their head, and with still and erect ears, unsur-
passed even by the dust raised by themselves, run, as if, jealous
of the speed of the antelope.

राजा । सत्यं भ्रुवमित्यर्थः उत्प्रेक्षाद्योतकमिदम् ; वाजिनः मदीयाः अश्वः
हरितः सूर्याश्वान् हरौन् इन्द्राश्वान् च अतीत्य अतिक्रम्य, रंजसा न्यक्कृत्य, वर्तन्ते ।
तेभ्योऽपि वेगवत्तरा इत्यर्थः । अतिद्रुतं धावन्तीति भावः । हरति तमः स्वभासा
इति हरित् इति यास्कः “हृस्वरुहयुधिभ्य इति” हृधातोः शीघ्रादिकः इति ।

N. B.—Professor Max Muller is of opinion that the word

हरित् is derived from a root हृ, which is not in use now, but traces of which can still be found in words like हृषि and हृत &c. The root हृ has succumbed to ह। The हरित्स correspond to the Greek *charites*. Literally the word हरित् means the shining ; hence apart from mythology it means the rays of the sun. (रसहरणशैलाः सूर्यरश्मयः इति सायणः But in the language of mythology it means the seven horses of the sun (the seven rays).

तथाहि यदिति—

यत् आलौकी सृष्टं तत् सद्गता विपुलतां व्रजति, यत् अन्नः विच्छिन्नं तत् कृत-
सम्मानमिव भवति, यत् प्रकृत्या वक्रं तदपि नयनयोः समरेखं, रथजवात् (इति
सर्व्वेशान्वयः) किञ्चित् क्षणमपि मम पार्श्वे न न च दूरे । —

यत् वस्तु आलौकीदर्शनविषये सृष्टं कृशं दूरत्वात् इति भावः तत् वस्तु सद्गता
दृष्टात् विपुलतां स्थूलत्वं व्रजति प्राप्नोति ; दवीयस्त्वात् यदिदानौमपि कृशं लक्ष्यते
अतिमहता रथरथेण क्षणेनैव निकटोपगमात् तत् विपुलं दृश्यते । यच्च अन्नः
मध्ये विच्छिन्नं विभक्तं पदार्थान्तरेण व्यवहितत्वादिति भावः, तत् कृतं सम्मानं संयोगः
मिलनमिति यावत् यस्य तत् कृतसम्मानम् इव अविभक्तमिव भवति, अतिवेगेन
गमनात् उभयप्रान्तयोः युगपदेव दृशनादिति भावः । यच्च प्रकृत्या स्वभावेन वक्रं
कुटिलं भुजामिति यावत् तदपि नयनयोः सन्तुषोः समं तुल्या रेखा यस्य तत्
समरेखं ऋजुं प्रतीयते । रथस्य जवात् वेगात् किञ्चित् वस्तु क्षणं मुहूर्तमपि मम
पार्श्वे न तिष्ठति नापि दूरे वर्त्तते । यत् पार्श्वे स्थितं तत् दूरं व्रजति, यच्च दूर-
स्थितं तत् समीपमायाति । अनुबोधिः भट्टी—

“अथ पुरुषवयोगाग्नेदयदूरसंस्थम्
दवयदतिरयेत्य प्राप्तमुर्व्वीवभागम् ।”

Change of voice. — येन सृष्टेण तेन विपुलता व्रज्यते । येन अन्निच्छिन्नं च
तेन कृतसम्मानेन भूयते इति शेषः ।

सूत सारथे एनं स्रगं व्यापाद्यमानं मया निहन्यमानं पश्य वाणपथवर्त्ती अयं क्षणे-
नैव मया हन्यते इत्यर्थः ।

व्यापाद्यमानः — व्याङ्पूर्वात् ख्यन्तात् पदधातोः शानच् कर्मणि ।

[शरस्य वाणस्य सम्मानं संयोगं नाटयति अभिनयति]

राजा । मत्ता मत्ताः आवात्र अश्वगणं वेगेन शृणुं उ हेतरेत्र अश्वनिगतेषु अडिक्रम
करिन्नाह । कारण—

যাহা দেখিতে মৃগ্য তাহা রণের বেগহেতু বিপুলতা প্রাপ্ত হইতেছে, যাহা মধ্যে বিভক্ত তাহা পুনঃ সংমিলিত হইতেছে ; যতাবতঃ যাহা বজ্র তাহা ঝঙ্ক বা সমরেখ বোধ হইতেছে ; এবং কোন বস্তুই মুহূর্তের ক্ষণ্ত আমার পার্শ্বে থাকিতেছে না, বা দূরে রহিতেছে না। সারথি দেখ, আমি ইহাকে ব্যাপাদন করি। [ধনুকে বাণ যোজনান্নর অভিনয় করিলেন]।

King.—In sooth, the horses (seem to) outstrip the coursers of the Sun and Indra.

For,—what to the view appeared minute suddenly assumes magnitude. What was severed in the middle (obstructed), seems to be joined together. What is really crooked appears straight to the eye. And because of the speed of the chariot, nothing is by my side for a moment or far from me. Charioteer, see the deer killed by me. [*Acts the part of taking aim*].

[নেপথ্য—যবনিকান্নরালি]

ভী ভী: ইতি স্পষ্টম্—অত্র সমুদ্রে দ্বিক্রান্তি:—

“বিবাদে বিক্ষয়ে হর্ষে খেদে দৈন্যেঽবধারণে, প্রসাদনে সমুদ্রে চ দ্বিক্রান্তিঃ ন দুষ্যতি।”

সূত:। [আকর্ষণ্য অবলোক্য চ] বাণস্য সাযকস্য পথি বর্তন্তে য: তস্য, বাণ-
মৌচরস্য কৃষ্ণসারস্য তব চ মध्ये কেচন তাপসা: সম্মাণা:।

রাজা। [সমুদ্রেণ সহ বর্তমানং তথা তথা সমুদ্রমসু, মুনিগৌরবাত্ অযং
যযা তথা] তেন হি বাজিন: অশ্বা: নিগৃহ্যন্তা নিরুধ্যন্তা, নিপূর্ব্বাত্ গৃহ্ণাতি:
কর্ম্মণি লীট্।

সূত:। তথা, যদাজ্ঞাপয়সি তৎকরৌসি ইত্যর্থ: [রথং স্থাপয়তি রক্ষসীনাং
সংযমনাত্ অশ্বানাং নিরৌষেন রথং সংযন্তয়তি]।

নেপথ্যে—

হে রাজন্ এই আশ্রমমুগকে বিনাশ করিবেন না।

সূত। [শ্রবণ করিয়া এবং বিলোকন করিয়া] রাজন্ ! আপনার বাণের পথবর্ত্তী
এই কৃষ্ণসার এবং আপনার মধ্যে কয়েকজন তপস্বী আসিয়া উপস্থিত হইয়াছেন।

রাজা। [ব্যস্ত হইয়া] অশ্বদিগকে নিরোধ কর।

সূত। তাহাই করিতেছি [রথ থামাইল]।

Behind the Scenes.

Don't, don't, O king, kill this deer of the hermitage.

Char.oteer.—[*Listening and looking about*] Long-lived king,

some anchorites have come between the antilopes that is within the range of your arrow (and yourself).

King.—[*hastily*] Stop the horses, then.

Charioteer.—What you command (I obey) [*stops the car.*]

[ततः प्रविशति सशिष्यः वैखानसः ; शिष्यैः सह वर्त्तमानः वैखानसः, विखानसशब्दात् स्वार्थे अण्, वि + खन् + उ ; अन—असुम् (वाचस्पतिः) वानप्रस्थे तापसभेदे वैखानसशब्दस्य प्रवृत्तिः]

वैखानसः । [हस्तं उद्यम्य—उभौल्य—उत्पूर्व्वात् यमेः ल्यप्]

नेति—

मृदुनि अस्मिन् मृगशरीरे तूलराशौ अग्निरिव, वाणः न खलु सन्निपात्यः ; वत हरिणकानां अतिलोलं जीवितं क, निश्चितनिपाताः वज्रसाराः ते शराश्च क । ?

मृदुनि अतिक्रमले अस्मिन् मृगस्य शरीरे दृष्टे वाणः शरः, तूलानां राशौ पुञ्जे अग्निः अनलः इव, न खलु न खलु सन्निपात्यः न प्रयोक्तव्यः, खलु इति अनुनयार्थक निषेधवाक्यालङ्कारजिज्ञासानुनये खलु ; अथ सम्भ्रमे, प्रसादने वा द्विकृतिः । वतइति खेदे अव्ययम्, हरिणकानां अनुकम्पनौयानां मृगाणां अतिलोलं लक्षण्या अतिसुकसारमित्यर्थः जीवितं प्राणाः क, निश्चितः, शास्त्रीरन्यतरस्यां इति इकारोऽन्तादेशः पक्षे निश्चितः । उयः निपातः येषां ते निश्चितनिपाताः वज्रस्य अशनेः सार इव सारः स्थिरांशौ येषां ते वज्रसाराः अतिकठिनाः ते तव शराः सायकाश्च क । अनयो मदृदु वैषम्यं । नोभयं सङ्गतते । विषमालङ्कारः ।

तत् साधुक्तसन्धानं सायकम् प्रतिसंहर वः शस्त्रं आर्त्तवाणाय, अनागसि प्रहर्तुं न । ?

तस्मात् मृगे शरनिपातस्य अवधत्वात्, साधु सम्यक् कृतं सन्धानं संयोजनं यस्य तं स्थिति नाशयति इति सायकः स्यते ण्वुल् वाणः तं प्रतिसंहरः पुनरपि इषधौ निदेशय । वः युष्माकमस्त्रं आर्त्तानां विपन्नानां वाणाय रक्षणाय, तादर्थ्यं चतुर्थी, तुमर्थाच्च भाववचनादिति वा, आर्त्तान् वातुमेव तव शस्त्रस्य उपयोगित्वम् । न सान्त् आगांसि अपराधाः यस्य तस्मिन् अनागसि निरपराधे प्रहर्तुं न, प्रहरतेराधारविवक्षया समसी । प्रहर्तुं न अर्हमिति गतार्थत्वात् अर्हशब्दस्य न प्रयोगः तदर्थे उपपदे हरतेः तुमुन् ।

सन्निपात्यः सनिपूर्व्वात् पातयतेः यत् ।

निश्चितः शो तनूकरणे इति धातोः क्तप्रत्ययेन सिद्धम् पदमिदम्

पक्षे निश्चितः, व्रते तु नित्यम् यथा सशितव्रतम्

इण् + असुन् = आगस्, इण् आगीऽपराधेच्च । पापापराधयोरागः इत्यमरः ।

Change of voice.—साधुक्तसन्धानः सायकः प्रतिसंक्रियताम् । शास्त्रेण भूयते ।

শ্রী লট্ শ্যতি, লিট্ শ্যশী ; লুঙ্ অশ্রাণ্, অশ্রাসীন্ যিচ্ শ্যায়যতি । আর্শিঃ
আঙ্ পূর্ষাণ্ কৃচ্ছতঃ কঃ ।

[তাহার পর শিষ্যের সহিত বৈথানস প্রবেশ করিতেছেন]

বৈথানস । [হস্ত উত্তোলন করিয়া] রাজন্ ! এই আশ্রমমুগকে বধ করিবেন না,
বধ করিবেন না ।

তুলরাশিতে অগ্নিক্ষেপের আশ, এই কোমল মুগশরীরে বাণনিক্ষেপ করিবেন না,
করিবেন না, হরিণশিশুদিগের কোমল জীবনই বা কোথায়, এবং উগ্রনিপাত বজ্র-
কঠিন আপনার এই শরট বা কোথায় ।

অতএব নম্যাক্রূপে সংযোজিত এই বাণ প্রতিসংসৃত করুন ; আপনার অস্ত্র বিপন্ন-
দিগকে ত্রাণ করিবার জন্ত, নিরপরাধকে প্রহার করিবার জন্ত নহে ।

[Enter a hermit with disciples].

Hermit.—[Raising his hand]. Don't don't o king, kill this deer
of the hermitage.

On the tender body of this fawn you should not let the arrow
fall, like fire on a heap of cotton. Ah ! Where is the frail (delicate)
body of young fawns, and where are your arrows having the hard-
ness of the thunderbolt, falling sharply ? Restore, therefore, your
well-aimed arrow to the quiver. Your weapon has to shield the
oppressed and not to hurt the innocent.

রাজা । এষঃ অযং বাণঃ প্রতিসংসৃতঃ তৃণীরে স্ত্যাপিতঃ । [যথীকৃতং করোতি] ।

বৈথানস । পুরীঃ বশঃ অন্বয়ঃ তস্য প্রদীপঃ, যশসা বীৰ্য্যেণ চ প্রদীপবৎ
ভক্তাসকঃ তস্য পুরুষশাবতংসস্য তব পতন্ত্ সত্ৰং যুক্তম্ । অস্বদ্বর্চীরক্ষণং তব
যোগ্যম্ ।

যস্য পুরীঃ বশে জন্ম তস্য তব ইদং যুক্তরূপম্ एवं গুণীপিতং চক্রবর্তিনং পুত্রং
আপ্নুহি । ৭২

যস্য তে পুরীঃ তদাখ্যস্য রাজর্ষেঃ বংশে জন্ম তস্য তব ইদং অস্মদ্প্রার্থনাপরিপূরকং
যুক্তরূপম্ অতিশয়ৈন যুক্তং প্রশংসায়াং রূপম্ ইতি ভক্তর্ষে রূপপ্রত্যয়ঃ । एवं ইদৃশঃ
বিনয়াদয়ঃ গুণাঃ তৈঃ ভূপিতং যুক্তং পুত্রং গুণীপিতং ইদং গুণশালিনং চক্রে নীতিশাস্ত্রী-
জ্ঞানাং দ্বাদশবিধানানাং নৃপাণাং মণ্ডলি বর্ন্যতে ভক্তর্ষেণ তিষ্ঠতি যন্তং চক্রবর্তিনম্
সার্বভৌমং পুত্রং আপ্নুহি লভস্ব । অনুরূপীকৌ রঘৌ—“ভবন্তমীদৃশং ভবতঃ পিতব” ।

Change of voice.—অনেন যুক্তরূপেণ (ভূয়তে) এবং গুণীপিতঃ পুত্রঃ চক্রবর্তী
আপ্যতাম্ ।

রাজা । এই প্রতিসংসৃত হইল [প্রতিসংসরণ করিলেন]

বৈখানস । পুরুষঃশের প্রদীপত্বা আপনার ইহা উপযুক্ত ।

এহ কাৰ্য্য পুরুষংশজাত আপনার অতিশয় উপযুক্ত হইয়াছে । আপনি এইরূপ গুণশালী চক্রবর্তী পুত্র প্রাপ্ত হউন ।

K ng.—It is withdrawn [*does as said*].

Hermit.—This is worthy of your Highness, the light of Puru's race.

This is highly worthy of you who are sprung from Puru's race. May you have a son possessing such virtues, who will rule over the whole world.

রাজা । [প্রণামেন সহ ইতি সপ্রণামসু প্রণম্য ইত্যর্থঃ] প্রতিগৃহীতং, স্বীকৃতম্ ।
শিরসি ধৃতমিত্যর্থঃ ভবতঃ আশীর্বাণ্যমিতি শ্রবঃ ।

বৈখানসঃ । রাজানু সমিধা যজ্ঞকাষ্ঠানা আহরণায় সমিধাহরণায় “স্বাদি-
স্বসর্ল্বনামস্থানে” ইতি পদসংজ্ঞায়াং “কলাং জগীত্নে” ইতি ধম্য দঃ । যজ্ঞকাষ্ঠানি
আহৰ্ণুমিত্যর্থঃ তুমহাচ্ছভাববচনাৎ ইতি চতুর্থী, তাদর্শ্যেবাং, প্রস্থিতাঃ আরম্ভে ক্তঃ ।
কশ্যপস্য গোবাপত্যং পুমান্ কাশ্যপঃ তস্য কুলপতেঃ—সুনীনাং “দশসাহস্রং” খ্যোদ্র-
টানর্দধোষশাৎ । অধ্যাপয়তি বিপ্রর্ষিরসৌ কুলপতিঃ স্মৃতঃ । যথোক্তলক্ষণীপিতৃ-
কণ্ডস্য মালিন্যঃ নয়াঃ তীরে ইতি অনুমালিনীতীরম্ বিমল্যর্থঃ অব্যয়ীভাবঃ সামীপ্যে
বা । ভবয়তাপি ততীয়াসমস্তীর্বহুলম্ ইতি পক্ষে অশ্রাবো ন স্যাৎ তব পক্ষে অনু-
মালিনীতীরে ইত্বেনং স্যাৎ । আশ্রমঃ তপোবনং দৃশ্যতে । চেৎ যদি অন্যস্য কার্য্যস্য
অতিপাতঃ অতিক্রমঃ অন্যয় ইতি যাবৎ ন ভবেৎ তর্হি অব আশ্রমে প্রবিশ্য, অতিথয়ে
সাপুঃ ইতি আতিথেয়ঃ অতিথিয়োগ্যঃ সৎকারঃ অপচিতঃ প্রতিগৃহ্যতাম্
স্বীকৃত্যতাম্ ।

সমিধ্—ইষী দীপৌ ইতি ধাতৌঃ ক্রিপ—কাষ্ঠং দার্বিষ্মনং লেধঃ ইধমেধঃ সমিত্
স্তিযাম্ ; লট্ ইন্ধে, লিট্ ইধে ইত্যাচক্রে.....লুঙ্ ঐষিষ্ ; ক্তঃ ইহঃ ।

আতিথেয়ঃ—অততি সাতত্বেন গচ্ছতি ইতি অতিথিঃ অতধাতৌঃ উণাদিঃ
ইথিম্ প্রত্যয়ঃ । যদা নাস্তি দ্বিতীয়া তিথির্যস্য সঃ অতিথিঃ তব হিতঃ ইতি আতি-
থেয়ঃ পথ্যতিথিবসতিস্থপতে দৃজ্ (ঐথৈ প্রত্যয়ঃ) ।

মত্ ইতি আদরার্থে অব্যয়ম্ তত্পূর্ব্বানু করোতিঃ ঘজ্ সৎকারঃ ।

অপিচ রম্যা ইতি—

অন্যত্বঃ—প্রতিহতবিপ্রাঃ রম্যাঃ তপোধনানাং ক্রিয়াঃ সমবলীক্য মৌর্ব্বীক্ৰিয়াহঃ মে
ভুজঃ ক্রিয়ত্ রচতি ইতি জ্ঞাস্যসি । ৭ ৩

প্রতিহতাঃ নিবারিতাঃ বিপ্রাঃ অন্তরায়াঃ যাসাং তাঃ প্রতিহতবিপ্রাঃ নির্ব্বিপ্রাঃ

রাজা। কুলপতি আজ্ঞা আছেন কি?

বৈথানস। কষ্টা শকুন্তলাকে অতিথিসৎকারের জন্য আদেশ করিয়া, শকুন্তলাকে অতিকূল দৈবের শাস্ত করিবার জন্য সম্প্রাত্ত নোমতৌর্থে গিয়াছেন।

King —Is the chief of the Rishis at home?

Hermit.—Having asked his daughter Sakuntala to entertain guests with hospitality, he has gone to Somatitha to avert her unfavourable fate.

রাজা। ভবতু ইতি স্পষ্টম—সা শকুন্তলা বিদিতা ভক্তি: কণ্ঠে অনুরাগ: यस्य ন বিদিতভক্তি: ভাববিহিতভক্তিগুণেন সহ সমাসে ন পুংসক্ ভাবপ্রতিষেধ: ; প্রিয়াদিগণে পঠিতস্য ভক্তিগুণস্য বিশেষণত্বং, সাহচর্যাৎ কন্ধ্যবিহিতত্বমুদেয়ম্ তেনৈব সমাসে পুংসক্ ভাবপ্রতিষেধ:। যদ্বা বিদিতমিতি সামান্যে নপুংসকম্ তেন সহ সমাস: কার্য:। সম ভক্তি বিদিতা ইত্যর্থ: সহর্থে: কণ্ঠস্য, বিবচন্যা ষষ্ঠী সহর্থে ইতি সম্যক্, কথয়িষ্যতি, বিজ্ঞাপয়িষ্যতি। In a compound of the বহুব্রীহি kind, if ভক্তি (formed by the suffix ক্তি in the ভাববাচ্য) becomes the last member of the compound, then the rule prohibiting the masculine form of the first member of the compound does not apply.

বৈথানস:। সাধ্ব্যম: গচ্ছাম:। প্রায়েণ যন্তক: সাধ্বিগম: স্থানে প্রযুজ্যতে (নাটকাদৌ)।

রাজা। সারথ্যে অশ্বান বাজিন: নীদয় প্ররয় পুণ্ড: পবিত্র: আশ্রম: তস্য দর্শনেন আশ্রমং পুনীমহে, পবিত্রীকর্মহে।

পূধাতো: ক্রোধাদিকাত্ লটিরূপম—লিট্—পূপাব, পূপব: লুঙ্ অপাবীত্, অপবিত্র: ক্ত: পূত:, পবিত্র:, নাগে তু পূন:।

রাজা। ভাল, তাঁহারই সহিত সাক্ষাৎ করি; তিনি আমায় ভক্তি অবগত হইয়া সহর্থে নিকট বিজ্ঞাপন করিবেন।

বৈথানস। আমরা যাউ [শিষ্যের সহিত নিজস্ব]

রাজা। সারথি, অশ্বগণকে চালাও, পবিত্র আশ্রম দর্শন করিয়া আশ্রমকে পবিত্র করি।

King —Well, I will visit her. She knowing my reverence (for the hermit), will tell the sage of me.

Hermit.—We will depart. [*Exit with disciples*].

King.—Charioteer, urge on the horses; we will purify ourselves by a sight of the holy hermitage.

सूतः । [भूयः पुनरपि रथस्य वेगं निरूपयति, लक्षयति, करोति इत्यर्थः] ।

राजा । [समन्तात् अव्ययमिदं, सर्वान् दिक्षु इत्यर्थः विलोक्य] स्पष्टमन्यत् ।

सूतः । कथमिव केन प्रकारेण ज्ञायते इवाव वाक्यालङ्कारः ।

राजा । भातेर्लवतुप्रत्ययेन भवच्छब्दः सिद्धः युष्मदर्थे प्रयुज्यते । इह अत्र तपोवने ; इदमृशब्दस्य सप्तम्यां सिद्धम् निपातनात् । हि अत्र अवधारणे ।

नीवारा इति ।

अन्वयः । युक्तगर्भकीटरमुखभटाः नीवाराः तरुणां अधः ; क्वचित् प्रसङ्गिष्ठाः उपलाः इङ्गुलीफलभिदण्व सृच्यन्ते । विश्वामोपगमात् अभिन्नगतयः सृगाः शब्दं सङ्गन्ते । तोयाधारपथाय वल्कलशिखानिस्यन्दरेखाङ्किताः । ५४

युक्ता गर्भे अभ्यन्तरे येषां तानि युक्तगर्भाणि “गड्ढादेः परा समी” इति समस्यन्तस्य परनिपातः । (आकृतिगणोऽयं गड्ढादि) यद्वा युक्ताः गर्भः अभ्यन्तरस्य पदार्थ इत्यर्थः येषां तानीति समानाधिकरणो वङ्गप्रौढः । कीटराणि तेषां मुखेभ्यः अयभागेभ्यः भटाः पतिता नीवाराः तरुणां वृक्षाणां अधः तले दृश्यन्ते इति शेषः । क्वचित् कुलचिदभागे प्रसङ्गिष्ठाः स्नेहमद्भावात् चिक्कणाः मसृणा इति यावत् उपला दृक्त्वस्यष्टाः इङ्गुलीनां (तापसतरुणां) वृक्षविशेषाणां फलानि भिन्दन्ति तैलार्थमितिभावः (भिदेः क्तिप्) इति इङ्गुलीफलभिदः एव सृच्यन्ते ज्ञाप्यन्ते । विश्वामस्य उपगमात् हिंसाहन्तेरभावात् विश्वस्तात् इत्यर्थः, तथाच भट्टौ “विश्वस्यसे पश्चिगणैः समन्तात्” भट्टैवावपि, “इहवीतभयासप्तपोऽनुभावाज्जहति व्यालसृगाः परेष्वस्तिम्” ; अभिन्ना अन्याकुला यथाभ्यस्तमित्यर्थः गतिः सञ्चारः येषां ते सृगाः शब्दं रथस्य घर्घरध्वनिं अयुतपूर्वमपि सङ्गन्ते ; तच्छ्रवणेन भीता नापयन्ति इत्यर्थः तोयस्य जलस्य आधाराः तेषां तोयाधाराणां अज्ञाशयानां पथानः इति तोयाधारपथाः “ऋकपूरवधूर्पथामानचे” इति समासान्तः अः । वल्कलानां परिधेयभूतानां तरुत्वचा शिखाभ्यः अन्तेभ्यः निखन्दानां अनुविपद्येभिनिभ्यः स्यन्दते-रप्राप्तिषु इति षत्वप्रतिषेधः पाञ्चिकः । प्रसृतजलानां रेखाभिः अङ्किताः चिक्किताः दृश्यन्ते इति शेषः ; स्नानात् उत्तीर्णानां मुनीनां वल्कलान्तेभ्यः निःसृतानां तद्राग-रक्तानां सलिलानां धाराभिलोञ्जिता इत्यर्थः । एषां लिङ्गानां तपोवने एव सद्भावात् तपोवनमिदमित्युच्यते इति भावः । स्वभावीक्तिः ।

Change of voice.—नीवारान्...भटान्... (लक्षयामि) । प्रसङ्गिष्ठान्...सृचयति (इदं)...उपलान् । अभिन्नगतिभिः सृगैः शब्दः सङ्गन्ते तोयाधारपथै...रेखाङ्कितैः (भूयते) ।

श्रुतः । बाह्य आवाजः कर्णोत्पन्नः [पुनर्वाक्त्र वेगे रथं चानाश्नेते नागिनः] ।

রাজা। [চতুর্দিক অবলোকন করিয়া] সারথি, যদিও নেকহ বলিয়া দিতেছে না, তথাপি ইহা তপোধনের আশ্রম ইহা বুঝিতে পারিতেছি।

সূত। কিরূপে ?

রাজা। তুমি কি দেখিতেছ না এই স্থানে নীবারধাঙ্ক শুকসনাথ বৃক্ষকোটরের মুখ হইতে ভ্রষ্ট হইয়া তরুতলে পাতত রাখাছে। কোনস্থলে স্নেহলিপ্ত মন্থন শস্ত্ররথও ইঙ্গুলীফলভেদক সূচিত হইতেছে। বিশ্বস্তভাবাপন্ন হওয়ায় মৃগগণ রথশব্দ সহ্য করিতেছে। জলাশয়ের পথ সকল (মুনিদিগের পরিধেয়) বন্ধলপ্রাপ্ত হইতে বিগলিত জলধারায় অঙ্কিত।

Charioteer.—What the long-lived king commands (I obey). [*Drives the car again with velocity.*]

King.—[*Looking around*], charioteer, that this is the Hermitage of the sage whose riches is devotion is known (by me), even without being told.

Charioteer.—How so ?

King.—Don't you see ? Here—grains of rice fallen from the hollows of trees, within which are parrots, (lie scattered) beneath the trees. In some places smooth and polished slabs of stones are seen and known to be cleavers of the fruit of Inguli. The deer, from trust (in man), with unaltered pace, hear the (rumbling) noise (of the car). The paths of tanks (reservoirs of water) are marked with drops of water trickling down the ends of barks (used as vests).

সূত। সর্ব্বমুপপন্নম্—সর্ব্বমেব যুক্ত্যতে ; যত্‌মবান্ আছ তত্‌ যুক্তিযুক্তমিত্যর্থঃ।

রাজা। [সৌক্য অল্প দূরং গত্বা] তপসঃ বনং তত্র নিবসন্তি যৈ তেষাং উপরোধঃ পীড়া মা ভূত্‌ ইতি হেতীঃ এতাৱতি এব অদ্বৈতং রথং স্খাপয় যাবত্‌ অবতরামি অবরী-
হামি। Cf. সাধুদাশ্রমপীড়িতি রঘুঃ।

উপরোধঃ—উপপূৰ্ব্বাণ, রঘুঃ ঘণ্ ; রধ্ লট্‌ রথজি, রম্যে ; লিট্‌ বরোধ, রবধে ; লড্‌ অরীত্‌সীত্‌, অরুধত, অরুহ।

অবতরামি—তৃধাতোঃ লটিক্রপম্। লিট্‌ তত্‌তার, লুড্‌ অতারীত্‌ ; ক্রত্‌ তীর্থঃ।
মা ভূদিত্যত্র মাড্‌ যোগাত্‌ লুড্‌ ; অক্‌গমশ্চন ভবতি।

সূতঃ। প্রযজ্ঞাঃ রক্ষয়ঃ ধৃতাঃ আক্ৰম্য অবলম্বিতা ময়ৈতি শ্রেষঃ ভবান্‌ রথাদ-
বরীহতু।

রাজা। [অবতীর্থ্য] সূত, বিনীতঃ অনুজ্ঞতঃ বৈশঃ যস্য তেন তাহ্মশ্রেন সূতা

তপীবনানি আশ্রমপদানি প্রবেষ্টব্যানি নাম । নাম ক্রীপেঃপ্ৰপগমে বিকসি ক্ররসে
 ঽপিচ সম্ভাব্যকৃত্সাপ্রাক্ষয়িকল্যেষ্বপি দৃশ্যতে ইতি মেদিনী । অশ্রুপগমঃ স্বীকারঃ ;
 নাম “সদেবাজীকার” ; অশ্রুপগমে নামশব্দেঃ প্রযুক্তঃ যদ্বা অশ্রুপগমে আচারস্য
 ক্ররনাৎ অত্র নামশব্দঃ ক্ররনাৎইবর্ততে । ইদং আযুধাদিকং গৃহ্যতাম্ [সূতায়—
 সারথ্যে, সম্ভাদানবিবচন্য চতুর্থী, অর্পয়তি] সূত যাবদহং আশ্রমবাসিনঃ তাপসান্
 প্রত্যবেক্ষ্য বিলীক্য উপাধর্মে প্রত্যাগচ্ছামি তাবত্ বাজিনঃ অশ্বাঃ আর্দ্রং জলসিক্তং
 পৃষ্ঠং যেষাং তে আর্দ্রপৃষ্ঠাঃ ক্রিয়ন্তাম্ । পৃষ্ঠে জলসিক্তম অঙ্গমর্দনাদিনা চ অশ্বানাং
 পরিশ্রমবিনোদঃ ক্রিয়তামিত্যর্থঃ ।

সূত । সকলই যথার্থ ।

রাজা । [অঙ্গদূর গমন করিয়া] তপোবনবাসিগণের ক্রেশ ন! হয় এই জন্ত এই
 স্থানেই রথরক্ষা কর, আমি অবতরণ করি ।

সূত । আমি রশ্মি (রাশ) ধরিযাছি, আপনি রথ হতে অবতরণ করুন ।

রাজা । [অবতরণপূর্বক] সারথি, বিনীতবেশে তপোবনে প্রবেশ করা কর্তব্য ।
 এইগুলি গ্রহণ কর [সারথিকে অলঙ্কার ও ধনু আনিয়া দিলেন] সূত, আমি আশ্রম-
 বাসীদিগকে দেখিয়া যতক্ষণ প্রত্যাগত না হই ততক্ষণ অশ্বদিগের পৃষ্ঠে জলসিক্ত কর ।

Charioteer.—All this is true (or right).

King.—[*Advancing a little*]. Let there be no disturbance of
 the hermitage. Stay the chariot here that I may descend.

Charioteer.—The reins are drawn in (Be pleased to) get down.

King.—[*Alighting*] Charioteer, hermitages should be entered
 in humble attire. Take this. [*Del vers his ornaments and bow to
 the charioteer*]. Charioteer, while I come back from visiting the
 inhabitants of the hermitage, let the horses be watered.
 (Literally,—let the horses have their back wet with water.)

রাজা । [পরিক্রম্য গত্বা অবলীক্য দৃষ্ট্যচ] ইদং আশ্রমস্য তপীবনস্য হারং
 প্রবেশমাগে প্রবিষ্টামি [প্রবিষ্ট্য নিমিত্তং শকুনং লক্ষণং বাহুস্পন্দনরূপং সূচয়ন্ অশ্র-
 মনয়ন্] শান্তমিতি, ইদং আশ্রমপদং শান্তং বাহুস্পন্দরতি, ইহ অস্য ফল কুতঃ ।
 অথবা ভবিতব্যানাং দ্বারাণি সর্বত্র ভবন্তি । ৭৫

ইদং আশ্রমপদং আশ্রমস্থানং পদংব্যবসিতদ্বাণস্থানলক্ষ্যাদিবস্তুপু ইত্যমরঃ শান্তং
 শ্রমরসপ্রধানম্ ; তপোনরতাঃ ঋষয়ঃ অত্র বিদ্যন্তে ইত্যর্থঃ, বাহুঃ সন্ধ্যেরঃ শূন্যঃ চ
 স্পন্দরতি স্পন্দতে । অত্র অশব্দঃ সমুদয়বচনঃ বিরোধবচনশ্চ ; তথাচ রঘৌ লব্ধা-
 নরা সাবরশ্চৈপগিহৈ যোগপ্রভাবী ন চ দৃশ্যতে তে । অস্য বাহুস্পন্দনস্য ফলং দিব্যস্বা-
 লমরূপং ইহ আশ্রমে কুতঃ সম্ভবতি ন কুতোঽপি ইত্যর্থঃ অথবা পশ্চাত্তরে ভবিতব্যানাং

अवश्यम्भाविनां पदार्थानां हाराणि उपायाः सर्व्वत्रैव भवितुमर्हन्ति न तेषां आशये कश्चित् व्याघातः ।

“कीनाम पाकाभिसुखस्य जन्तुहाराणि दैवस्य पिघातुमिष्टे” । भवमृतिः ।

Change of voice.—अनेन आश्रमपदेन शान्तेन (भूयते) ; स्फुर्यते च बाहुना ; ...फलिन [भूयते] ...हारैः — [भूयते] ।

राजा । [गमन करिष्ये एवं अवलोकन करिष्ये] এই আশ্রমের দ্বার, প্রবেশ করি । [প্রবেশ করিষ্যে এবং বাহুস্পন্দনরূপে নিমিত্ত অনুভব করিলেন এইরূপে অভিনয় করিষ্যে] শান্ত এই আশ্রম, অথচ আমার দক্ষিণ বাহু স্পন্দন করিতেছে, এখানে (দিব্য জীবাণু) ইহার কল কলঃপে মত্ত হইয়াছে । অথবা অবশ্যস্ত্রাবী বিষয়ের উপায় সর্ব্বস্থানেই ইহা থাকে ।

King.—[*Walking and looking about*]. This is the entrance to the hermitage. I will enter (it). [*Entering and feeling a sensation of throbbing in his arm*]—Calm is this hermitage ; and yet my right arm throbs ; how could its consequence be (or take place) here ? Or the means of what are destined to be are possible everywhere.

राजा । [कथं दत्त्वा—आकर्ण्य इत्यर्थः] अये इति आश्रमप्रपदं अथ राजा आत्मानमेवामन्दयते ; वृक्षाणां वाटिका इति वृक्षवाटिका तां पृथोद्यानमित्यर्थः दक्षिणे वृक्षवाटिकायाः दक्षिणे भागे दक्षिणे इति अव्ययम् दक्षिणशब्दात् एनप्, एनवन्यतरस्यामदूरेऽपञ्चम्याः । इति सामीप्ये उत्तराधरदक्षिणशब्देभ्यः एनप् बा । पक्षे अतस्तुच् आतिशय दक्षिणतः, दक्षिणात् । एनपाद्वितीया इति वृक्षवाटिका-मित्यत्र द्वितीया, षष्ठी अपि सम्भवति । पृथोद्यानस्य दक्षिणे भागे सम्भाषणं इव श्रूयते, तर्हि तदैव गन्तुमुचितम् । [परिक्रम्य अवलोक्य च] एताः तापसकुमार्यः स्वासां प्रमाणस्य अनुरूपैः स्वप्रमाणानुरूपैः स्वशक्त्यनुरूपैः वृत्तिसाधने सर्व्वनामः इति पुष्पङ्गावः । सेचनार्थाः घटाः सेचनघटाः शाकपार्थिवादिवत्समासाः, तैः करणैः कुद्रेभ्यः हस्तेभ्यः जलं दातुं इतएव अभिवर्तन्ते अत्रैवागच्छन्ति । [निपुणं अवधानेन सह, निरूप्य दृष्ट्वा] अहो इति विस्मयसूचकमव्ययम् आसां कन्यकानां दर्शनं मधुरं प्रीतिकरं नेत्रसुभगमित्यर्थः ।

अनुक्तपुंस्मात् कन्याशब्दात् कप्रत्यये कन्याका, कन्यका, कन्यिका इति पदत्रयं भवति । “अभावितपुंस्काश्च,” आत् आचार्याणाम् इति स्वइयङ्प्रत्ययानुसन्धेयम् ।

युहान्तेति, यदि आश्रमवासिनः जनस्य इदं वपुः युहान्तदुर्लभम् उद्यानजताः जनजताभिः गुणैः दूरीकृताः खलु । १६

যদি যতঃ ইত্যর্থঃ আশ্রমে বসতি যঃ তস্য আশ্রমবাসিনঃ অরণ্যসদঃ জনস্য
 ইদং বপুঃ শরীরং শুদ্ধান্তে রাজ্যঃ অন্তঃপুরে অপি দুর্লভং ; অরণ্যবাসিনঃ অসংস্কৃতমপি
 এতৎ কাল্টিমত্ শরীরং নৈসর্গিকসৌন্দর্য্যেণ রাজ্যান্তঃপুরস্বীবর্গস্য ভূষণাদিভিকৃৎকর্ণ-
 সাপাদিতমপি রূপং যদি ন্যক্তরোতি ইত্যর্থঃ । ততঃ উদ্যানস্য লতাঃ যত্নে ন পরিপালিতা
 অপি ইতি ভাবঃ বনস্য লতাभिঃ গুণাঃ সৌকম্যার্থ্যমাধুর্য্যাदिभिः करणैः दूरीकृताः
 तिरस्कृताः खलु खल्विति निश्चये, बाक्यालङ्कारे वा निषेधवाक्यालङ्कारजिज्ञासानुनये
 खलु इत्यमरः । शुद्धान्तदुर्लभत्वस्य, उद्यानलतानां तिरस्करणस्य च ऐककृत्यात् अत्र
 प्रतिवस्तूपमालङ्कारः । प्रतिवस्तूपमा साम्यात् वाक्ययोग्यस्यासाम्ययोः एकोऽपि धर्मः
 सामान्यः यत्र निदिश्यते पृथक् इति लक्षणम् ।

यावदिমাं ক্রায়াং অনাতপং আশ্রিত্য প্রতিপালয়ামি অপিত্তে [বিলীকযন্ স্থিতঃ]

নেপথ্য—সশীত্বয় এদিকে এদিকে—

রাজা। [কর্ণ দিয়া] বৃক্ষবাটিকার দক্ষিণদিকে আলাপের শ্রায় শুনা যাইতেছে ;
 এই দিকেই যাও (কিছুদূর গমন করিয়া এবং অবলোকন করিয়া) তপস্বিকছারা আপন
 আপন শক্ত্যনুরূপ জলকলস লইয়া ক্ষুদ্র ক্ষুদ্র বৃক্ষে জল দিবার জন্য এইদিকে আসিতেছে
 (বিশেষরূপে দর্শন করিয়া) আহা, ইহাদিগের দর্শন কি মধুর ।

যদি এই আশ্রমবাসীজনের দেহ (সৌন্দর্য) রাজ্যান্তঃপুরেও দুর্লভ তাহা হইলে
 বনলতা (শীঘ্র) গুণে উদ্যানলতাকে পরাভূত করিয়াছে ।

এই ছায়ার দাঁড়াইয়া অপেক্ষা করি (দাঁড়াইয়া দেখিতে লাগিলেন) ।

Behind the scenes.

This way friends, this way.

K. ng.—[*Listening*] Hark ! Voices are heard to the right of the garden. I will go there. [*Walking and looking about*] Ah ! the maidens of the hermits are coming in this direction to water the plants (small trees) with watering-pots proportioned to their size (strength). [*Looking attentively at them*] Oh ! How graceful is their appearance !

If the beauty (body) of an inhabitant of the hermitage is rare in the king's harem, surely do the wood-land creepers outdo in virtues the creepers of the garden.

I will wait here, betaking myself to this shade. [*Stands looking at them*].

[ততঃ শুভ্রমনতিক্রম্য ইতি যযীক্ৰ্ত, ব্যাপারঃ কৰ্ম্ম যস্যঃ সা যযীক্ৰ্তব্যাপারঃ
 জলসিঁচনার্থং ঘটহস্তা, যজ্জললা, সখীভ্যাং সহ প্রবিশতি) ।

हण्ड, हञ्जे, हलाहानि नीचां चेटीं सखीं प्रति इत्यमरवचनात् हलिति सख्या आसन्नपदम् । अथि शकुन्तली एषु आश्रमपादपेष पितुः कन्वस्य यावान् स्नेहः त्वयि तु तावान्नेति शङ्के, कुत एतदिति चेत् तर्हि ब्रवीमि—यतः सः नव-मङ्गिकापुष्पवत् सुकुमाराङ्गीमपि त्वामेषां वृक्षाणामाधारवन्धस्य जलैः परिपूरणे नियुक्तवान् ।

अम्भसां यत्र धारणम् । स्यादालवालमावालमावापः इत्यमरः आसमन्तात् लवं (जलविन्दुं) आलाति इति आलवालम् । (आ + लव + आ + ला—क) लत्तः इत्यत्र पञ्चमी विभक्ते—इति पञ्चमी । Where distinction is intended that from which something is distinguished takes the fifth case-ending.

शकुन्तला । पितुराज्ञया केवलमेतान् न सिञ्चामि, किन्तु भाटपु यः स्नेहः स मम एतेषु अस्ति । तत्स्नेहपारवश्यात् अपि सिञ्चामि ।

समाने उदरे शयितः सः सोदर्य, पक्षे समानीदर्यः बहुव्रीहौ समानस्य पक्षमादेशः—“विभाषा उदरे” [नाट्येन सिञ्चति जलसिकं नाटयति] । In a compound of the बहुव्रीहि kind, the word समान is optionally changed into स, when compounded with उदर having the affix यत् added to it. But the word सोदर is derived from सह and उदर ; where सह means सहश । Later grammarians derive सोदर from समान and उदर ; they hold that समान is changed into स when उदर follows it in a बहुव्रीहि compound.

(ভাহার পর পূর্বোক্তব্যাপাররত শকুন্তলা সগৌদ্বয়ের সহিত প্রবেশ করিলেন)

শকুন্তলা । সগৌদ্বয় এদিকে এস, এদিকে এস ।

অনুশয়া । সখি শকুন্তলে, আমার বোধ হইতেছে আশ্রম বৃক্ষগুলি তোমা অপেক্ষাও তাত কণ্ঠের শ্রিয়তর । যেহেতু নবমঙ্গিকাকুসুমের আয় কোমলাঙ্গী তোমাকেও তিনি ইহাদের আলবালপূরণে নিযুক্ত করিয়াছেন ।

শকুন্তলা । কেবল পিতার আদেশ এমন নহে, ইহাদের প্রতি আমার জাতৃশ্রেহ ও আছে । [জলসেচন অভিনয় করিলেন] ।

[Then enter Sakuntala with her two friends, employed in the aforesaid manner].

Sakuntala.—This way, my friends, this way.

Anasuya.—Dear Sakuntala, methinks, these trees of the harmitage are more dear to father Kanwa than you. Because you

delicate as the jasmine flower, have been employed in filling the trenches round them.

Sakuntala.—Not that is my father's command alone ; but I have affection for them as for a brother. [*Act the part of watering the plants*].

राजा । कथमियं सा कण्वस्य दुहिता । सभवान् इति तत्रभवान् सहसुपा इति समासः, इतराभ्योऽपि दृश्यते इति प्रथमायाः वप्रत्ययः । In विभक्तिs other than the समासी the suffix व is seen (to be used). अवभवान्, तवभवान् पूज्ये । पूज्यः स काश्यपः कण्वः न साधु समाक् पश्यति यः सः असाधुदर्शी यः इमां शकुन्तलां आश्रमस्य धर्म्यं तपश्चरण इत्यर्थः निशुङ्क्ते रौधादिकात् युजेः लटिरूपम्—सखाय स्तोपसर्गादिति वक्तव्यम् इति आत्मनेपदम् । With prefixes (उपसर्ग) beginning with or ending in vowels, the root युज् takes the आत्मनेपदम् । “यच्छब्दस्य उत्तरवाक्यगतत्वेनोपादाने सामर्थ्यात् पूर्ववाक्ये तच्छब्दस्यार्थत्वं” अतएवाव पूर्ववाक्ये तच्छब्दस्य न पृथक् ग्रहणम् ।

इदमिति—अव्याजमनीहर इदं वपुः तपः क्षमं साधयितुं य इच्छति स ऋषिः भुवं नीलीतपलपवधाराया शमीलतां च्छेत्तुं व्यवस्यति १। अव्याजं व्याजं, कुलं अन्तरं यैव आहार्यशोभां विनैव इत्यर्थः मनीहर इति अव्याजमनीहरं निसर्गसुन्दरं इदं वपुः शरीरं क्षमते इति क्षमं (पचायच् इति अच्) योग्य तपसः क्षम तपःक्षेप-सहनसमर्थं साधयितुं कर्तुं यः इच्छति अभिलषति, स ऋषिः मुनिः कण्वः भुवं निश्चितमेव नीलमुत्पलं तस्य पत्रं तस्य धारा तथा शमीलतां समे शाखालते इत्यमर-वचनात् शमीवृक्षस्य शाखां कृत्तुं कर्त्तुं व्यवस्यति उदाच्छते । कीमलीतपलदलेन शमीशाखाच्छेदनमिव शकुन्तलया सुकुमाराङ्गा तपश्चरणमतीव दुष्करं कर्त्तुमीहते अती नायं समीक्ष्यकारौति भावः । असम्भवन् वस्तुसम्बन्धः उपमापरिकल्पकः इति लक्षणात् अव निदर्शनालङ्कारः ।

Change of voice—येन इत्यने तेन ऋषिणा व्यवसीयते ।

भवतु इति, पादपैः पादैः मूलैः पिबन्ति रममाकर्षन्ति ये ते पादपाः तेः वृक्षैः अन्तरितः प्रच्छन्नवियहः एव विस्त्रब्धं स्वस्याः कन्दतः वर्त्तमानां एनां शकुन्तलां पश्यामि । [तथाकरोति] ।

N. B.—This act of the king was rather unbecoming. The poet, however, is not to blame for it. He has drawn the picture of a noble king ; but he never forgets that his hero is a human being. Like other men, the hero has his shortcomings,

and-obey the impulses of his youthful nature, when the worm is already working within him.

রাজা। ইনি কি সেই কণ্ঠহুহিতা শকুন্তলা? পূজনীয় কাশ্যপের বিবেচনা নাই, তিনি ইহাকে আশ্রমধর্ম নিযুক্ত করিয়াছেন।

এই প্রকৃত হৃন্মর দেহকে তপস্তার যোগ্য করিতে যিনি ইচ্ছা করেন, নিশ্চয় সেই স্ববি নীলোৎপলের পত্রদ্বারা শব্দবৃক্ষের শাপাচ্ছেদনে উদ্ব্যক্ত।

ভাল, বৃক্ষের অন্তরালে লুকাইয়া স্বচ্ছন্দভাবে বিচরণশীল। ইহাকে বিলোকন করি। (সেইরূপ করিলেন)।

King—Can this be the daughter of Kanwa? This respectable descendant of Kasyapa, Kanwa, must be wanting (literally, not good) in judgment, who lays on her the practices of the hermitage, (literally, who employs her in the practices of the hermitage).

The sage who wishes to make this artlessly graceful form capable of penance, surely attempts to cut a branch of the Sami-tree with the edge of a blue lotus-leaf.

Well, concealed by the trees, I will see her free from all formalities (stood upon in the presence of a stranger). [*Does the same*].

শকুন্তলা। সখি অনসূয়ে, অল্যর্থ পিনডেন হৃদয়-বন্ধন-বল্কলৈন করণে প্রিয়-বদ্যা নিয়ন্তিতা পীড়িতা অস্মি, অতঃ পরমবল্কল শিথিল করু।

অপিপূষ্বাৎ নহধাতী: ক্ত: পিনড: , বটি ভাগুরিবল্লীপমব্রাণ্যীপমগৌরিতি অকারলীপ: পালিক:। নহ্ লট্ নহ্যতি, নহ্যত: ; লিট্ ননাহ, নেহি; লুঙ্ অনাত্মীত্, অনহ। Bhaguri, a grammarian. wishes the elision of the অ of অপি and অব।

নিয়ন্তিতা—যন্তশব্দাৎ তত্কারোতি বদাচষ্টে ইতি ণিচ্, তত: কৰ্মণি ক্ত:। যমে: হ্রন্ ইতি যন্তম্।

শিথিলয়—শিথিলশব্দাৎ ণিচ্ তত: লোট্‌রূপম্।

অনসূয়া। [শিথিলয়তি]।

প্রিয়বদা। বিপূষ্বাৎ স্তূধাতী: ণিচ্ তন্মূল্যে ক্তৌবৈরূপম্। যুন: ভাব: ইতি যৌবনং যুবাদিত্বাৎ অণ্। উপলম্বস্ব, তিরস্কৃত, মন্ সম্ব ইতি ঘাষত্।

শকুন্তলা। সখি অনসূয়ে, প্রিয়বদা অতি দৃঢ়রূপে বন্ধন বান্ধিয়া দিয়াছে এইজন্য মন্ত্রণা পাইতেছি, বন্ধন শিথিল করিয়া দাও।

অনসূয়া। আচ্ছা (শিথিল করিয়া দিলেন)।

প্রিয়বদা। এ বিষয়ে শুনের বিস্তৃতিসম্পাদক আপনার যৌবনকে তিরস্কার কর।

Sakuntala.—Dear Anasuya, I have been pained by Priyambada, having drawn this piece of bark (used as vest) too tightly about me. Loosen it.

Anasuya. - I will, [*loosens it*].

Priyambada - In this matter, blame rather your youthfulness which has rendered your bosom full (literally, expanded your breast).

N. B., Observe, the skilful dramatist lets the characters speak for themselves. Anasuya, a meek maid, does what she is requested to do. But Priyambada would not let matters pass in this smooth way. She retorts the charge laid at her door with a ready wit. With one stroke of the pen the masterly hand has revealed the difference between the two companions of the heroine.

राजा । काममिति—अस्याः शकुन्तलाया वयसः तारुण्यस्य कामम् अत्यर्थं अनुरूपं सर्वथा असदृशमपि इदं वल्कलं अलङ्कारस्य भूषणस्य श्रियं शोभां न पुष्यति, न वर्द्धयति इति न अपितु वर्द्धयत्येव । सभास्यनिषेधनिवर्त्तने नञ्द्वयमिति नामनः । कुतः—सरसिजमिति ।—शैवलिनापि अनुविद्धं सरसिजं रम्यम् । मलिनमपि लक्ष्म हिमांशः लक्ष्मीं तनोति ; इयं तन्वी वल्कलेनापि अधिकमनीशा, मधुराणां अकरोतीनां किमिव मण्डनं न । १८

शैवलिनां जलश्रितिनं तृणभेदेन अनुविद्धं अन्तरा अन्तरा यथितं संसक्तं वा सरसि । कासारि जायते यत् तत् सरसिजं कमलं रम्यं मनोहरम् । मलिनमपि लक्ष्मं चिह्नं कलङ्क इति यावत् हिमा तुहिना अश्रवः किरणाः यस्य तस्य हिमांशः अस्तस्य लक्ष्मीं शोभां तनोति विश्वारयति इयं तन्वी कृशाङ्गी शकुन्तला वल्कलेनापि, अनुपादयेन इति अपरार्थः, हृत्त्वगूपपरिधयेन अधिकं मनीशा इति अधिकमनीशा सहसुपेति समासः अश्लिष्टसुन्दरी । मधुराणां स्वभावतः सुन्दरीणां आकृतीनां किमिव मण्डनं भूषणं न । अपितु सम्मेलनं भूषणसं प्रपद्यते । वक्ष्यतेचाये अहो सर्वान्वयस्यासुरमणीयत्वमाकृतिविशेषाणाम् इति । विशेषेण सामान्यसमर्थनम् अश्लिष्टस्यासः । अब श्लोके द्वितीयचरणस्य रचनायां क्रमो न रचितः इति, केचिन्मन्यन्ते तेषां मते सः अन्यथा, घटयितव्यः । तद्वयथा—विधुरपि परिभिद्धौ लक्ष्मणा लोभनीयः ।

Change of voice.—सरसिजेन अनुविद्धेन...रमेण (भूयते) मलिनेनापि...

लक्षणा लक्ष्मीः सायते तन्वतेवा । अनया अधिकमनीशया...तन्वा भूयते केव
सख्यनेन न भूयते इति शेषः ।

अनुविङ्गम्—अनुपूर्व्यात् व्यधधातोः क्तः ; व्यध लट् विध्यति, लिट् विव्याध ;
लुङ् अव्यात्क्रीत् ।

सरसि जायते इति सप्तम्यां जनेर्ङः तत्पुरुषे कृतिबहुलम् इति सप्तम्याः
वैभाषिकः अलुक् । The root जन् takes the affix ड, when it is
preceded by a noun in the seventh case. In such compounds of
the तत्पुरुष kinds as favour the taking place of कृदन्त suffixes, the
विभक्ति of the उपपद noun is sometimes elided, sometimes
retained and sometimes optionally elided.

राज।। এই বকল ঠিকার বয়সের অত্যন্ত অযোগ্য হইলেও অলঙ্কারের শোভা
সম্পাদন করিতেছে না এমন নহে । যেহেতু—শৈবলের সহিত গ্রন্থত কমলও রমণীয়
দেখায়, মলিন ও কলঙ্ক হিমাংশুর শোভা বর্ধন করে ; এই তবঙ্গী বকলেও অধিক
সুন্দরী । স্বভাবতঃ সুন্দর আকৃতির পক্ষে কোন্ পদার্থ ভ্রমণ না হয় ?

King.—That this bark, though quite ill-suited to her age, does
not display the beauty of an ornament, is not (true). Because, the
lotus entwined even with the Saivala is beautiful, the black spots
enhance the beauty of the cold-rayed moon. This maiden of slim
limbs in her dress of bark is all the lovelier. What there is that
is not an ornament to forms really graceful ?

N. B.—This is an instance of Poetic Induction. This
stanza is an illustration of the Law of Relativity.

शकुन्तलां वातेन ईरिताः सुचलितः पङ्कजा एव अङ्गुल्यः, तानिः केसरवचकः
ऋतार्थेकन् वकुलवच मां त्वरयति, सत्वरं यातुं आङ्गुलीम, एनं वचं सन्भावयामि
मानयामि, जलेन सिञ्चामि इत्यर्थः अङ्गुलीसञ्चालनेनाह्वानं प्रसिद्धम् ।

ईरधातोः क्तः ईरितः ; ईर लट् ईरयति, लिट् ईरयामास... लुङ् ऐरिरेत् ।
त्वर णिच् त्वरयति घटादित्वात् ऋस्वः । त्वर् लट् त्वरते, लिट् तत्वरते, लुङ् अत्वरिष्ट ;
क्तः तूर्थं त्वरितः ।

प्रियंवदा । शकुन्तले चणमत्र वकुलतले तिष्ठ त्वया मिलितोऽयं केसरः खतया
आश्रितः इव शोभते इत्यर्थः । लतया सनाथः इति वतीयातत्पुरुषः ।

शकुन्तला । प्रियं मधुरं वदति या सा, इति वदेः खच् । प्रियवशी वदः खच् ।
शकुन्तला । [अग्रभागे दृष्टिपात करिष्या] এই ক্ষুদ্র বকুল বৃক্ষটি বায়ুনাকালিত

পল্লবরূপঅঙ্গুলী দ্বারা আমাকে স্পর্শিত যাইবার জন্ত যেন আহ্বান করিতেছে ; ইহাকে সম্মানিত কর [গমন করিলেন] ।

প্রিয়ংবদা । শকুন্তলে এইখানে মুহূর্তকাল অপেক্ষা কব , তুমি সমাগত হওয়ায় এই বকুল বৃক্ষ লতা দ্বারা বেষ্টিতের স্থায় শোভা পাইতেছে ।

শকুন্তলা । এই জন্তই তুমি প্রিয়ংবদা ।

Sakuntala.—(*Looking forwards*).—Yonder Kesara tree with its finger-like twigs waved by the breeze, urges me, as it were, forward. I will honour it (attend to it) [*walks*].

Pr yambada.—Dear Sakuntala, stay here for a moment ; for you being here, the tree seems to be wedded, as it were, to a creeper.

Sakuntala's.—And for this reason you are (named) Priyambada, (speaker of sweet and flattering things).

রাজা । প্রিয়ংবদা শকুন্তলা মধুরমপি তথ্য সত্যমাহ । দ্বিতং মনোহারি চ দুর্লভং বচঃ ইত্যুক্তো প্রায়েণ প্রিয়বচনস্য অসত্যত্বসিদ্ধেঃ প্রিয়েণ তথ্যস্য বিরোধঃ অপিকারিণ্য দ্যোত্যে । তথা অনপেতমিতি তথা যত্ তথ্যং । অস্যাঃ খলু অধরঃ কিসলয়-রাগঃ, বাহু কৌমল্যবিটপানুকারিণী, কুসুমমিব লোভনীয় যৌবনং অঙ্গেষু সন্নিভম্ ।

অস্যাঃ শকুন্তলায়াঃ অধরঃ কিসলয়স্য জনপল্লবস্য ইব ষাণঃ বৈকিন্মৌ যস্য সঃ কিসলয়মিব অধরঃ ইত্যর্থঃ । বাহু ভূজৌ কৌমলী ললিতৌ বিটপৌশাখৌ-অনুকৃতঃ ইতি কৌমল্যবিটপানুকারিণী সুপ্যজাতৌ তাক্ষীণ্যে ণিনি, সুকুমারশ্যামসদৃশৌ ; কুসুমমিব লোভনীয়ং চিত্রাকর্ণকং, রমণীয়াদিবত্ কর্ণৈর অনীয়মত্যয়েন নিপাঙ্কনাত্ সিদ্ধম্ লোভনীয়মিতি পদম্, যৌবনং তাক্ষণ্যং অঙ্গেষু গতিষু সন্নিভম্-সম্ভবতঃ সত্যম্-অবির্ভূতমিতি । অতী লতয়া সহ যত্ শকুন্তলায়াঃ প্রতিবিশ্বনং প্রিয়ংবদ্যা-কৃতং তন্নামুত্তমিতি সত্যমর্থম্ । উপমালঙ্কারঃ । ৭৮

রাজা । প্রিয়ংবদা শকুন্তলাকে প্রিয় অগত সত্যকথা বলিয়াছে—ইহার অধর অচিরোদগত পল্লবের স্থায় আভাষ, বাহুদ্বয় কৌমল্যখাশদৃশ, এবং কুশুমের স্থায় মনোহর যৌবন সর্বত্রই বিকাশ পাইতেছে ।

King.—Priyambada has told Sakuntala a truth though a compliment.

Her lip has the ruddiness of a fresh, grown sprig ; the arms imitate tender boughs, and youth alluring as flower has pervaded her body.

অনুয়া । স্বয়ং ব্রহ্মণি যা সা স্বয়ংবরা, সংজ্ঞায়াং বৃহত্ত্ব ইत्याদিদ্বা স্বচ্ছ্রিয়াসাপ্ স্বয়ংবরা চাসৌ বধুশ্চেতি স্বয়ংবরবধুঃ সহকারস্য আমস্য—বনস্য

অরুণস্য জ্যোত্স্না জ্যোত্স্নাতমসিহ্মায়াঃ জ্যোতিষতপশালীপঃ নমঃ প্রত্যয়ঃ বন-
জ্যোত্স্না ইতি ত্বয়া কৃতং নামধেয়ং যস্যাঃ সা নবমালিকা লতা কিমেনা বিকৃতাষি
বিকৃতবতী ভবসি ; জ্ঞানার্থস্বাপিগত্যর্থং পথ্যবসানাৎ কৰ্ত্তরি ক্তঃ যদ্বা আদি-
কৰ্ম্মণি কৰ্ত্তরি ক্তঃ । অস্যা অপি সম্ভাবনং ন্যায়মিতি ভাবঃ ।

তদেতি আত্মন. বিস্ময়মিতি বনজ্যোত্স্নায়াঃ বিস্ময়ং দুষ্করং আত্মনি ইব
অস্যা মে প্রীতিরিতি ভাবঃ । ব্যতিক্রমঃ সমাগমঃ মিলনমিতি যাবৎ । মিষ্টং
ইন্দ্র ; স্ত্রীপুংস্রয়লমিত্যর্থঃ । নবং কুমুমমেব যৌবনং যস্যাঃ সা নবকুমুমযৌবনা ।
যৌবনেবে কুমুমেলালজ্বতা বনজ্যোত্স্না । বজ্রা. সম্মুখকালঃ ইত্যর্থঃ পঞ্চমা যস্য
তস্য ভাবঃ তচ্চা তয়া, সম্মুখকালঃ তয়া ; উপভোগস্য সমঃ সমর্থঃ । অঙ্গৈরিব
পঙ্কজৈঃ পরিপুষ্টতয়া. ভোগসমর্থঃ সহকারঃ । [শ্রীভাষ্যে নন্দর্শনে বিন্দুযবসাদৃশ্য-
যাদৃশ্যমিষ্টং বিলীক্যন্তী তিষ্ঠতি] । The sentiments breathed in this
speech show that Sakuntala was not a girl ; she was fast
advancing to be a youthful woman.

অনুস্মর। সখি শকুন্তলে তুমি যাহার বনজ্যোত্স্না নাম দিয়াছিলে,—সহকার
বৃক্ষের স্বয়ম্বরবৎ সেই এই নবমালিকা লতা ; ইহা কে কি ভুলিয়াছে ?

শকুন্তলা । তাহা হইলে আপনাকেও ভুলিয়া যাইব । [লতার নিকট গমন করিয়া
এবং অবলোকন করিয়া] সখি অতি সুন্দর সময়ে এই লতাপাদপয়ুগলের সমাগম
হইয়াছে, বনজ্যোত্স্না নবকুমুমকপযৌবনে শোভিত ; এবং সহকারপল্লবশোভিত
হওয়ায় উপভোগ সমর্থ ।

Anasuya.—Dear Sakuntala, here is the jasmine, named by you,
“Vanajyotsna,” the Moonlight of the grove, the self elected wife
of the mango tree. Have you forgotten it ?

Sakuntala — Then I will forget myself [going to the plant and
seeing it.] The union of this couple, the jasmine and the mango
tree, has taken place in a delightful season. The blossoms of the
Moonlight of the grove is her blooming youth ; and the mango
tree, with its newly put forth sprouts, is capable of enjoying.
[Stands looking at it.]

প্রিয়বদা । কিংনিমিত্তং শকুন্তলা স্মৃতসঙ্গতাং নবমালিকাং স্মৃতিমুখেন সহ
বসন্ততি তদ্বধারয়সি কিং ?

অনসূয়া । ন খলু বিভাবয়ামি কথয় । নাহি হৈতুমবধারয়ামি ।

প্রিয়বদা । অনুরূপং যোগ্য ; বরং বীড়ারম্ স্মািনমিতি যাবৎ । আদ্যঃ অপি:
প্রত্নে ; দ্বিতীয়ঃ সমুদ্যে । নাম সম্ভাবনায়াং লিঙপি ।

শকুন্তলা। অর্থ তে মানধিকৃত্য স্বকীয়ঃ অভিলাষঃ ন মম । [আবর্জ্যযতি
সেচনার্থে অবনময়তি] ।

প্রিয়ংবদা। অনশ্বে, শকুন্তলা বনজ্যোৎস্নাকে আগ্রহের সহিত কেন দেখিতেছে
জান কি ?

অনশ্বে। আমি স্থির করিতে পারিতেছি না ; তুমি বল ।

প্রিয়ংবদা। বনজ্যোৎস্না যেরূপ বোধ্যাদিপের সহিত মিলিত হইয়াছে আমিও
সেইরূপ উপযুক্ত বর প্রাপ্ত হইব কি ? (এই ভাবিয়া) ।

শকুন্তলা। নিশ্চয়ই এ তোমার নিজমনোরথ [জল ঢালিবার জন্ত কলশ নত
করিলেন] ।

Priyambada.—Anasuya, do you know why Sakuntala looks so
intently at the jasmine.

Anasuya — No, I cannot imagine it. Tell it.

Priyambada.—“As the jasmine is united with a suitable tree, so
may I too get a husband becoming me” ?

Sakuntala. — Surely this is your own wish. [*Bends the pitcher
down.*]

রাজা। इयं शकुन्तला कुलपतेः कण्वस्य समानः वर्णः यस्य तत् स्ववर्णं,
क्योतिर्जनपदराविनाभिनामगोवरूपस्यानवर्णवयीवचनबन्धुषु इति बहुव्रीहौ समासस्य
सादेशः, तन्नभवति इति असवर्णं चेवं पदौ तस्मात् सम्भवः सम्पत्तिः यस्याः सा
असवर्णचेवसम्भवा, ब्राह्मणतरवर्णस्त्रीसम्भूता भवेत् किम्, अथवा संशयेन कृतं
अलम्, कृतमिति निषेधे अव्ययम् गम्यमानसाधनक्रियापेक्षया करणत्वात् तृतीय।
संशयेन इत्यत्र । चेवं शरीरे केदारे सिद्धस्थानकलवयोरिति मेदिनीविश्वप्रकाशौ ।

असंशयमिति—असंशयं (इयं) क्षत्रपरिग्रहक्षमा, यत्प्रार्थ्यं मे मनः अस्यां
अभिलाषि सन्देहपदेषु वस्तुषु सतां अन्तःकरणप्रवृत्तयः प्रमाणं हि । २०

संशयस्य अभावः इति असंशयम् (अर्थाभावेऽप्यव्ययीभावः) यद्वा नास्ति संशयः
सन्देहः यस्मिन् कर्मणि तत् यथा तथा इयं शकुन्तला अक्षस्य स्वतः नाशात् वायते
इति क्षत्रः तस्य परिग्रहः “परिग्रहः कलत्रेण भूषणस्त्रीकर्मयोगिनिः, अथवा परिवारे च
राजबन्धस्य भास्करे” इत्यजयः । पदौ तस्य क्षमा योग्या नूनमित्यर्थः कलत्रेण अर्पितं
अर्हति । यत् यस्मात् द्वितीः प्रार्थ्यं यत्प्रार्थ्यं नोत्पद्यते इति मिथ्या मे मनः
अस्यां शकुन्तलायां अभिलाषि साभिलाषं एतां वीदुमिच्छु इत्यर्थः । मनसः
प्रार्थ्य- परिग्रहक्षमत्वात्तत्त्वनिर्णये प्रमाणमित्याह सतामिति सन्देहस्य पदानि
स्थानानि तेषु सन्देहपदेषु संशयाश्रितेषु वस्तुषु कार्यं अकार्यं वेति संशयभाजनेषु
विषयेषु इत्यर्थः सतां साधुनां कर्मव्यभिष्टानां महतां अन्तःकरणस्य चेतसः प्रवृत्तयः

गतयः प्रमाणम्—सन्देहनिरासाय प्रकल्पन्ते इत्यर्थः । साधूनां चेती यव बलते तदेव कार्यमिति तानुपपत्त्यम् । अर्थान्तरन्यासः अनङ्कारः ।

अव मनुः—वेदोऽखिलो धर्ममूलं स्मृतिशीले च तद्विदां ।

आचारश्चैव साधूनामात्मनस्तुष्टिरिव च ॥

एकेनैव प्रमाणेन सन्देहस्य सम्यङ्निवृत्तेरभावात् प्रमाणान्तरानुसन्धितसा एव समीक्ष्यकारित्वमिति ज्ञापयितुमाह तथापीति—अस्याः मत्परिग्रहचमत्वे निश्चीति सत्यपि तत्त्वतः अज्ञप्ता याथार्थ्यनेतियावत् एतां वृत्तवन्ति ज्ञास्यामि । ब्राह्मणैरवर्णस्त्रीसम्भूता इयं न वेति निरूपयिष्यामि । तत्त्वतः इत्यत्र तृतीयायाः तसिः, प्रकृत्यादिभ्यश्चेति तृतीया । अभिलाषि—अभिलाषः विद्यते यस्य तत् मत्वर्थीयः इति ।

राजा । इनि कुलपतिर कोन असनन पञ्जी इहेते उंणन्न इहेसंछेन कि : अथवा सन्नेह अशौजन नाहे ।

निश्चये इनि कलिय कर्तृक विवाहं यो ग्या । येहेतू शुक्शील आमां मन हेहार अति माडिलाव इहेसंछे । सन्नेहाजित विषये साधुदिगेर चित्तवृद्धि हे असाग । तथापि यथार्थरूपे हेहार विषय अवगत इहेव ।

K ng.—May she be sprung from a wife of a different caste of the chief of the hermitage ? Or away with doubt.

Undoubtedly she is fit to be married by a Kshatria (of the warrior caste) ; because my noble mind has a desire for her. In doubtful matters the propensities of good men's minds are decisive proof.

Nevertheless I will know the truth about her.

शकुन्तला । [ससम्भ्रमम्—व्ययं यथा तथा]

सलिलस्य सेकेन सः सम्भ्रमः वेनः सञ्चलनमिति यावत् तेन सङ्गतः सधुकरः भ्रमरः नवमालिका उज्झित्वा विहाय मे वदनं अभिवर्त्तते, अभिलक्ष्य धावति ।

उज्झ लट्—उज्झति, लिट् उज्झामास... ; लुङ् औज्झीत् । अभिवर्त्तते इत्यत्र वृत्तेरभिपुञ्जस्य सकर्मकत्वम् ; यद्वा अभिरभागे इति कर्मप्रवचनीयसंज्ञा—, तद्योगे वदनमित्यत्र द्वितीया ।

शकुन्तला । [वायु इहेस] (शुभा), सलिलसेके लट । कम्पित इहेस उंणतित एकटि सधुकर नवमालिका गरिहाग करिया आमांर मुखेन दिके आसितेहे । अमर कर्तृक गौड़ा अभिनय करलेन] ।

Sakuntala.—[*In a flurry*] Ah ! by reason of the motion caused

by the pouring of water, a bee has flown up and leaving the jasmine is flying at my face. [Acts as if teased by a bee].

राजा । [सुहृदा सह वर्तमानं इति सुहृदं सदृशं बिलोक्य] चलेति ।
चलापाङ्गा वेपथुमतीं दृष्टिं बहुशः स्पृशसि ; रहस्याख्यायौव कर्णान्तिकचरः मृदु
स्वनमि करो व्याधुन्वत्याः अस्याः रतिसर्वस्वमधरं पिबसि, वयं तत्वान्वेषात् हताः
हं मधुकरं त्वं कृतौ खलु । २

चलः चञ्चलः, सुहृदः, प्राज्ञः, यस्यः तां चक्षुष्यतां चक्षुष्यतां, वेपथुः कम्पः
(द्वितीऽयुच् इति वेपधातोः अयुच् भावे) विद्यते यस्याः तां वेपथुमतीं कम्पमानां
दृष्टिं बहुशः बहुवारान् स्पृशसि चुम्बसि इत्याशयः । रहसिभवं इति रहस्यं गोप्यं
तस्य आख्यायौ इति रहस्याख्यायौ इव, किमपि गोप्यं कथयितुमिव इत्यर्थः कर्णस्य
भूतेः अन्तिके मनीषे चरति इति कर्णान्तिकचरः कर्णमूले इत्यर्थः मृदु मृदु स्वनमि
गुञ्जसि । करो हन्तो व्याधुन्वत्याः कम्पयन्त्याः भ्रमरजिरासाय उत्क्षिपन्त्याः अस्याः
रतेः सर्वस्वं सारभूतं अधरं पिबसि धयसि, कार्मणमधरस्यवादः सुरसादतिरिच्यते
इतिभावः । वयं तत्त्वस्य किमियं मत्परिशाङ्गा भवेति स्वल्पस्य अन्वेषात् हताः ;
हं मधुकरं त्वं कृतौ कृतकार्यः खलु । शिखरिणीवत्तम् । रमैः रुद्रैश्चिन्ना यमन-
सुभलागः शिखरिणी इति लक्षणम् । अन्योऽपि कामुकः प्रियायाः लीलां दृष्टि
चुम्बति पुनः कपोलतले लपितुं किमपि श्रुतिमूले चारुचुम्बति दयितां पुलकैरनु-
कूलं । किञ्च मामा मानद इति क्षामाक्षरीज्ञापिनीं सरभसमालिङ्गा अधरं धयति
इति हृदयम् । अत्र मधुकरं नायकव्यवहारसमारोपात् समासोक्तिः साच उपमया
अङ्गाङ्गिभावेन सङ्गीर्यते । २१

समासोक्तिः समैर्यत्र कार्यलिङ्गविशेषणैः ।

व्यवहारसमारोपः प्रस्तुतेऽन्यस्य वस्तुनः ॥ इति लक्षणम् ।

बहुशः बहुशब्दात् शस तत्त्वान्वेषात्, तत्त्वान्वेषं अवलम्ब्य व्यवहारी कर्मण्य-
धिकरणं इति पञ्चमी स्तैल्यर्थे वा । आख्यातुं शीलमस्य इति आख्यायौ सुव्यजातौ
शिनिस्ताच्छील्ये इति शिनिः रहस्यस्य आख्यायौ इति रहस्याख्यायौ ।

Change of voice — चलापाङ्गा दृष्टिः वेपथुमती स्पृश्यते । रहस्याख्यायिनेव
स्वन्यते कर्णान्तिकचरेण... रतिसर्वस्वं अधरः पीयते । अस्माभिः हतैः त्वया
कृतिना भूयते ।

राजा । [सुहृदं सहितं निरीक्षणं करिष्ये] हे जगन्, तूभि हेमन्तं कम्पमानं,
चक्षुष्यान्तं नयनं बहुवारं स्पर्शं करिष्ये, कोनं गोपनीयं कथां बलिने एते हेतुं येन
कर्णं निकटं उद्दिश्या उद्दिश्या मृदुतावे पुनः पुनः करिष्ये ; इत्युक्तान्नं करिष्ये ।

নিবারণ করিলেও রক্তির সারভূত ইহার অধর পান করিতেছে। আমরা তত্ত্বাধেষণ করিতে গিয়া ইত ইইলাম (গেলাম) : তুমিই কৃতী।

King.—[*Looking wistfully at her*].—Many a time you kiss her trembling eye with rolling corner; as if to tell some secrets, hovering near her ear, softly do you hum. While she waves her hands, you kiss her lip, the highest essence of sexual pleasure. We are done for in ascertaining the fact or truth; you must be very lucky.

শকুন্তলা। নার্য পৃষ্ট. দুষ্ট: পৃষ্টক ইতি যাবত্ পৃষ্টে পৃষ্টগবিয়াতয় ইত্যমর:। পৃষিগমাবৈজাল্য ইতি অবিনয়ে অর্থ্য পৃষি: নিষ্টায়া মনিট্, অন্যত্র ধর্ষিত:। বিরতীভবতি অন্যচ্ছিন্ স্থানে গমিষ্যামি [কতিচিৎ পদানি গতা বিলীক্য] কথং অত্রাপি আগচ্ছতি, সখি অনসূয়ে, সখি প্রিয়বদে দুরাত্মনা অনেন ভ্রমরেণ পৌড-মাণা মাং রক্তম্। ব্যাড্‌পরিম্ব: রম: ইতি বিপূর্বাৎ রমে: পরস্মৈপদম্ অভিভবন: সকল্মকত্বাৎ কর্মণি শানচ্। কিম্‌শব্দাৎ উতিপ্রত্যয়িন কতিশব্দ: সিদ্ধ:। “উতিয়” ইতি উতিপ্রত্যয়ান্‌তস্য শব্দস্য ষট্‌ সংজ্ঞায়াং “ষড্‌ম্‌থী লুক্‌” ইতি শ্‌মীলুক্‌ কতি ইতি পদ ততশ্চিত্‌ প্রত্যয়: অনিয্যার্থ্য।

ভমে [ক্ষিতেন (ঝুঁপ্‌হাসিন) সহ বর্তমান ঘটাতথা] যত: খলু আশ্রমপদানি রাজ: বিপর্যস্তানি অতী রাজা আশ্রমবাসিনাং পৌডাধরেণ ভাব্যং। ত্বমিদানীং আত্মব্যাণায পৃথিবীপতিং দুশ্যন্তমাচ্ছয়।

শকুন্তলা। এই ছুটে বিরক্ত হইতেছে না; আমি অল্প স্থানে গাউ [কয়েক পদ, গমন করত দৃষ্টিনিক্ষেপ করিয়া] এখানেও আসিতেছে; সখীগণ! এই দু:শীল ভ্রমর আমাকে পৌড়া দিতেছে, তোমরা পরিজ্ঞান কর।

সখীগণ। (ঝুঁপ্‌ হাস্য কবিয়া) আমরা জ্ঞান করিবার কে? ভ্রমারকে আশ্রম কর, রাজা উপোষন রক্ষা করেন।

Sakuntala.—This impertinent bee will not desist. I will go elsewhere [going a few steps and glancing around] How now here also it comes. My friends, deliver me from the attack of this ill-behaved bee.

Both the companions.—[Smiling] Who are we to deliver you? Call Dushyanta (to your aid). The groves of penance are to be protected by the King.

রাজা। আত্মানং প্রকাশয়িতুং দর্শয়িতুং অযং অবসর: অবকাশ: সময় ইতি যাবত্‌ “কালসময়বেলাম্‌” তুমুন্‌। ইতি তুমুন্‌। ন ভেতব্যমিতি [অর্জুন্‌ স্ত্রীগতম্‌ অর্জুমুচ্ছায্যে আত্মগতম্‌] অধুনা গচ্ছ্যেয়ম্‌ চেত্‌ মম রাজভাব: নৃপতিল্‌—অর্জুং দুশ্যন্ত ইতি—অভিজ্ঞাত: পরিজ্ঞাত: ভবেত্‌।

राजा । [त्वरया सह उपसृत्य गत्वा] क इति अन्वयः—

दुर्विनीतानां शासितरि पौरवे वसुमतीं शासति कः अयं मुग्धासु तपस्विकन्यासु अविनयं आचरति ?—

दुर्विनीतानां दुष्टानां शासितरि नियन्तरि पौरवे, पुरुवंशीये दुष्यन्ते वसुमतीं पृथिवीं शासति पालयति सति, यस्य च भावेन भावलक्षणमिति सप्तमी ; कीदृशं मुग्धासु रम्यासु यद्वा अप्रबुद्धमनःसु बालासु इत्यर्थः तपस्विकन्यासु अविनयं दीरात्म्या आचरति ।

दुर्विनीतानामित्यत्र शेषे षष्ठी न कृदयोगलक्षणा ; शासितरि इत्यत्र शीलार्थेऽन्यत्र प्रयोगात् ।

Change of voice.—अविनयः आचर्यते केन अनेन ।

राजा । निजके प्रकाश करिबार एहै मयस । भय नाई [अर्ध उच्चारण करिब, अगठ] ईशते आमि राजा ईश कानिते पारिवे । ভাল এইরূপ বলিল ।

शकुन्तला । [करेकपद गमन करिब। दृष्टिनिरूप करठः] एहानेओ आमांअ अमुरण करितेछे ।

राजा । [सत्वर गमन करिब।] दुष्टेदिगेर शासनकर्त्ता पुरुवंशीय दुष्यान्त यथन पुत्रिनी पालन करितेछेन, तथन कान् (दुरात्मा) अन्तरी तापसकन्यादिगेर प्रति अविनय आचरण करितेछे ।

King.—This is the opportunity for showing myself Don't fear, don't fear ; [*half uttering ; aside*] that I am king (literally my king-ship) will be known. Well ! Thus I shall speak (to them).

Sakuntala.—[*Moving a few steps further and glancing around*]. What ? It still follows me.

King.—[*Advancing hastily.*] When the descendant of Puru. (Dushyanta), a chastiser of the ill-behaved, rules the earth, who is it that behaves rudely towards pretty young maidens of the hermits ?

अनसूया । अत्याहितं महान् अनर्थः, अत्यन्तं आधीयते, तन्निवारणार्थं मनी दीयते अस्मिन् इति अत्याहितम्, अत्याङ्पूर्वात् दधातेः अधिकरणे क्तः । अकातरा कातरा भूता इति कातरौभूता कातरशब्दात् अभूततद्भावे चित् ।

राजा । अयि इति कीमलामन्त्रणपदम् । अपीति पाठे अपिः प्रत्ये ।

शकुन्तला । [साध्वसं भयं तस्मात् हेतोः अवचना तूष्णीं तिष्ठति । साधु सम्यक् अस्यति विक्षिपति चित्तं यत् तत् साध्वसं भयं । साधु + अस् + अच्] ।

अनसूया । अतिथिविशेषस्य भवाद्दण्डस्य विशिष्टस्य अतिथेः, लामेन तपः इदान

বর্ধতে। শকুনলী উড়জং পর্য্যশালাং গচ্ছ ; ফলেন মিশ্রং তৎ ফলমিশ্রং “পূৰ্ব্বসহস্র-
সমনাথকলঙ্ঘনিপুণমিশ্রস্বচ্ছৈঃ” ইতি তৃতীয়াতত্পুরুষঃ। ফলসঙ্ঘিতং অর্ঘ্যং অর্জন-
দ্রব্যং উপহর্য অর্ঘ্যং দদিহি। ইদং সেবনার্থং কলসস্থিতং জলং পাদোদকং পায়ং পাদ-
প্রক্ষালনার্থং জলমিত্যর্থঃ ভবিষ্যতি। পাদেন অর্ঘ্যেণ চ অতিথিঃ সম্পূজ্যতে ইत्या-
চারঃ। মূল্যে পূজাবিধৌ অর্ঘ্যং ইত্যমরঃ। অর্থাৎ ইদং অর্ঘ্যং পাদাঘোষ্যন্তেতি
যত্ প্রত্যয়ঃ।

আপঃ স্তীরং কৃশাযশ্চ দধি সর্পিঃ সতপ্তুলম্।

যতঃ সিদ্ধার্থকশ্চৈব অটাক্লোঃ সর্বঃ প্রকল্পিতঃ ॥

[সকলে রাজাকে দেখিয়া কিঞ্চৎ সন্তুষ্ট হইলেন]

অনসূয়া। অর্থা! কোন অত্যাচারিত নহে। আমাদের এই প্রিয়সখী ভ্রমর
কর্তৃক পীড়িত হইয়া কাতর হইয়াছেন। [শকুন্তলাকে দেখাইয়া দিলেন।]

রাজা! [শকুন্তলার দিকে ফিরিয়া] অগ্নি তপস্তা বৃদ্ধ পাইতেছে কি?

শকুন্তলা। [ভয়ে মৌনভাবে রহিলেন।]

অনসূয়া। বিশিষ্ট আতিথ্যলাভে এক্ষণ তপস্তার বৃদ্ধি। শকুন্তলে, পর্ণশালার
গমন কর এবং ফলসঙ্ঘিত অর্থাৎ আনয়ন কর। এই ফলসঙ্ঘিত জল পাদপ্রক্ষালনের
উপযোগী হইবে।

[All the maidens, on seeing the king, became a little startled].

Anasuya.—No great calamity, sir! This friend of ours, teased
by a bee, has been a little frightened. [Points to Sakuntala].

King.—[Turning to Sakuntala] Do the devotional rites, good
maiden, prosper?

Sakuntala.—[Stands silent and confused].

Anasuya.—(Yes, they prosper), now that we have got a distin-
guished guest. Dear Sakuntala, go and bring from the cottage a
respectful offering of (rice, fruit &c....) This (water in the water-
pot) will do as water for the feet.

রাজা। ভবতীনাং স্মৃতিযশ্চ সত্যপ্রিয়য়া চ শিখা বাচ্যা আশ্রিত্য অতিথি
সৎকারঃ কৃতম্। অর্ঘ্যাদিনা অলীমতিভাবঃ। অতিথয়ে ইদং ইতি জিজ্ঞাস্য। সুশীলম্
বৃত্ত্যতি যনেন ইতি স্মৃতিধাতীঃ করণ্যে চতুর্থ্যে কঃ। বাহুল্যকাতৃ উপসর্গদীর্ঘত্বম্।
স্মৃতি সত্যং; তদ্বতি ত্রিষু। যদ্বা সুপ্তু জনয়তি প্রীণয়তি ইতি স্মৃ জনয়তে: ক্রিপ্।
স্মৃণ চ ক্ষত্যা চ ইতি স্মৃতা, সত্যপ্রিয়া চেত্যর্থঃ।

প্রিয়বদা। প্রজ্ঞাতা জ্ঞায়া যত সা প্রজ্ঞায়া, সা চ শ্রীতলা চ ইতি প্রজ্ঞাযশ্রীতলা
কর্ম্মধারয়ে পূৰ্ব্বপদসম্প্রদাহাবঃ; তস্যাং, সত পর্বাণি পূৰ্ব্বসু যস্য সঃ সতপর্বাঃ

(হণ্ডিবিষয়ে সংখ্যাশব্দস্য বীক্ষার্থত্বং জ্ঞেয়ম্ । সমপর্শ্যোবিশালত্বক্ শারদৌ
বিষমশব্দঃ ইত্যমরঃ) তস্য বেদিকায়া মুহূর্ত্তে উপবিশ্য পরিশ্রমস্য অশ্ববিলম্বন-
জন্যখেদস্য বিনোদঃ, অপনয়নং তং করাতু ।

রাজা । যুমপি যনিন ললসেচনরূপেণ কর্ম্মণা নিশ্চিতমেব পরিত্যক্তাঃ ।
যুমপি অলৌপবিশ্য ক্রমাপগমং কর্ত্তুমর্হেয ইত্যভিপ্রায়ঃ ।

অনমুখা । পর্য্যুপাসনং—সমীপে উপবেশনাদিনা অভিপ্রায়েষ্যানুবর্ত্তনম্ ।

সর্ব্ব—[উপবিশন্তি] সর্ব্বাশ্চ সর্ব্বেষ ইতি সর্ব্বে পুমান্ স্ত্রিয়া ইতি হ্রস্ব
পুল্লিঙ্গকশেষঃ । In compounds of the একশেষ kind the masculine
remains, the feminine is elided.

রাজা । আপনাদের সত্য মিটেবাক্যেই আতিথ্য করা হইয়াছে ।

প্রিয়বদা । তবে অতিষ্ঠায়ুজ্ঞ শীতল, এই সপ্তর্গণ বৃক্ষের বেদিতে মুহূর্ত্তকাল
উপবেশন করিয়া ক্লান্তি দূর করুন ।

রাজা । আপন রও “ ” যাদ্বারা গরিষ্ঠাশ্রয় হইয়াছেন ।

অনমুখা । শকুন্তলে অতিথির উপাসনা করা আনাদিগের উচিত ; এস এইখানে
উপবেশন করি ।

সকলে । [উপবেশন কারত্বেন ।]

King.—The rites of hospitality have been performed by your
true and sweet words.

Priyambada.—Then, good sir, be pleased to sit for a while on
the elevated ground (round the ~~Sakuntala~~ tree, and rest yourself.

King.—Surely you, too, must have been fatigued by this em-
ployment, (action or task).

Anasuya.—Dear Sakuntala, we ought to sit by the side of our
guest. Let us sit down here.

All.—[*Sit down together.*]

শকুন্তলা । [আত্মগতম্] তপাবনবিরোধিনঃ আয়মবিকল্পস্য, বিকারস্য চেতসঃ
অন্যথাभावस्य, मदनभावस्य इत्यर्थः, गमनीया आययणीया, विषयीभूता इत्यर्थः ।

রাজা । [সর্ব্বাঃ বিলীক্য] অহী ইত্যাশ্রয়্যে অব্যয়ং, বয়শ্চ রূপশ্চ ইতি বয়ীরূপে
সমে তুল্যে বয়ীরূপে তাভ্যাং রমণীয়ম্ শোভনম্ ভবতীনাং সৌহার্দ্যম্ প্রণয় ।

সুহৃদস্য ভাবঃ ইতি সৌহার্দ্যম পচে সৌহৃদ্যম্—“বা শোকশ্রীরীষ—ইতি
পচেহৃদস্য হৃদাদেশঃ । হৃদাদেশপচে “হৃদমগসিন্ধুলে পূর্ব্বপদস্য চ” ইত্যুভয়পদ
বৃদ্ধি ইতি কাশিকা ।

The forms সৌহার্দ্যম্, সৌহার্দম্ and সৌহৃদ্যম্ (this last form is

rarely used) are all used by writers in the sense of friendship. But with due deference to grammar they can not be used in the sense of friendship. The authors of the *Kasika* and, in their wake, Bhattoji derive them from the base **सुहृदयः**. But **सुहृदय** does not mean a friend. For it has been laid down by Panini that in the sense of a friend the form **सुहृद** and not **सुहृदय** is available. (“**सुहृददुर्द्वंदो निवामित्रयोः**.”)। Under this rule the *Kasika* observes that **सुहृदयः** means **कारुणिकः**, (a kind-hearted man). Hence **सौहार्दम्** &c. should, strictly speaking, be used to connote kind-heartedness and not friendship. Mallinatha in explaining **वर्णभित्रसौहृदः** in the *Kumarsambhavam*, Canto IV. seems to be inclined to derive **सौहृद** from **सुहृदय** and **सौहार्द** from **सुहृद**। And the authority he quotes there is indisputable. (**सौहृददीर्घदशब्दावणि हृदभावात् वामनसूत्रेति**)। From a logical point of view also the form **सुहृद** should yield the derivatives **सौहार्दम्** and **सौहार्दम्**। For the rule “**हृदभगसिन्धन्ते पूर्वपदस्य च**” requires that the compound should end in **हृद** and not **हृदय**। To hold that the two rules “**हृदयस्य हल्लेखयदण्लासेषु**” and “**हृदभगसिन्धन्ते पूर्वपदस्य च**” will operate simultaneously in the instance **सुहृदयस्य भावः सौहार्दम्**, seems to be expecting too much. It is perverse logic to maintain that **सुहृद** with **अच्** should yield **सौहृदम्** though the rule explicitly lays down that compounds ending in **हृद** will have the vowels of both the members of the compound prolonged in the presence of तद्धित affixes having an indicatory, **ण, ज** or **क**। Padmanabha, the author of the *Supadma*, simplifies the matter by saying **सौहृदमिति पदं बाहुलकात् सिद्धम्**।

प्रियंवदा । [जनान्तिकम्] मधुरा मनीहरा प्रीतिकरी इति यावत् गम्भीरा च दुरधिगमान्तरभावाच्च आकृतिः आकारः यस्य, सः चतुरं निपुणं प्रियं सुन्दरं च आलपन् अयं प्रभावः प्रतापः विद्यते यस्य सः इव लक्ष्यते । अनुपसृष्टात् सुधी चञ्चविधानात् प्रकृष्टीभावः इति प्रभावः स विद्यते अस्य इति प्रभाववान् अवपचे न कर्मधारयान्त्वर्थीयः इत्यस्य अनुशासनस्य बाधः कथञ्चित् सोढव्यः ।

অনসূয়া । যত ত্বং জিহ্বাসসে তজ্জ্ঞানে, সমাপীচ্ছা বচন্তে...[প্রকাশ্য রাজানং
প্রতীত্যর্থঃ] ভবতঃ সপ্তদেখা আলাপেন জনিতঃ উত্পাদিতঃ বিশ্বাস মা মন্দয়তে
সুখরয়তি । কতম ইতি কচ্ছিন্ রাজবংশে জন্ম পরিহৃত্যহীতং ভবতা ইত্যর্থঃ ।
বিরহেণ ভবতা বিয়োগেন পথ্যুৎসুকঃ দুর্মনাযমানঃ জন যচ্ছিন স বিরহপথ্যুৎসুক-
জনঃ ; কুব ভবতৌ নিবাস ইত্যর্থঃ । সুকুমারতরঃ অতিকামল অপি আত্মা দীর্ঘঃ
“আত্মা দীর্ঘে ধৃতৌ জীবৈ স্বভাবে পরমাत्मनि” তপোবনপরিভ্রমস্য আশ্রমাগমনজন্য-
স্বৈদস্য পদং স্থানং উপনীতঃ প্রাপিতঃ । তপোবনাগমনপ্রযাজনং কিমिति তাত্পর্যম্ ।
মন্দয়তে ইত্যত্র চৌরাদিকস্য ধাতৌ: হ্রিতুমতি ণিচি রূপম্ ।

N. B. This courteous address of Anasuya reflects great credit upon the woman of the time of Kalidasa.

শকুন্তলা । [আশ্রয়গত] ইহাকে দেখিয়া কেন আশ্রমবিরুদ্ধভাবের বিষয় হইলান
(অর্থাৎ আশ্রমবিরুদ্ধভাব কেন আবির্ভূত হইতেছে ?)

রাজা । [সকলকে অবলোকন করিয়া] আহা, বয়স এবং রূপ তুল্য হওয়ার
আপনাদের দৌহার্দী অতিশয় মনোজ্ঞ হইয়াছে ।

প্রিয়বদা । [জনান্তিকে:] অনসূয়ে, মধুবংশীরাবৃত্তি এই ব্যক্তি অল্প এবং
নিপুণভাবে আলাপ করিতেছেন এবং ইহাকে প্রভাবসম্পন্ন বলিয়া বোধ হইতেছে ;
ইনি কে ?

অনসূয়া । সগি আমারও এ বিষয়ে কৌতূহল হইয়াছে । ইহাকে জিজ্ঞাসা করি ।
[প্রকাশ্যে রাজার প্রতি] আপনার মধুর আলাপজনিত বিশ্বাসে (সাহসে) আমাকে
বলিবার জন্য প্রণোদিত করিতেছে মহাশয় কোন রাজর্ষি বংশ অলঙ্কৃত করিয়াছেন ;
কোন দেশের লোক আপনার বিরহে উৎকর্ষিত হইয়াছে ? এবং কি নিমিত্তই বা এই
সুকুমার দেহকে তপোবনগমনের পরিশ্রম স্বীকার করাইয়াছেন !

Sakuntala.—How is it that at the sight of this man I have become accessible to emotions inconsistent with penance or religious vows ?

King.—[Looking at them all] Ah ! Sweet is your friendship on account of your age and your appearance being equal.

Priyambada.—[Aside] Anasuya, who is this person of sweet and solemn appearance, of clever and charming address, and seeming to have majestic power ?

Anasuya.—Mine, too, my friend, is the same curiosity. I will ask him. [Aloud] Your kind words have begotten (a kind of) confidence which prompts me to speak. What royal family has been adorned (ornamented) by your honour ? The people of what coun-

try is now mourning your honour's absence ? and why has this delicate person been exposed to the fatigue of (coming to) this grove of penance ?

शकुन्तला । [आत्मगतम्] हृदय मा उत्ताम्य एषा त्वया चिन्तितानि अनमूया मन्त्रयते । उत्ताम्य खित्यस्व ; दैवादिकात् तमेर्लोष्ट । मन्त्रयते, उच्चारयति, वदति इत्यर्थः ।

राजा । [आत्मगतम्] केन प्रकारेण आत्मनः परिचयं दास्यामि कथं वा आत्मनः राजभावस्य गोपनं विधास्यामि, भवतु अनेन प्रकारेण एनामभिधास्ये [प्रकाशम्] पौरवेण राजा दुष्यन्तेन धर्मधिकारे धर्मादीनां अवेक्षणार्थं यः नियुक्तः सोऽहं कथित राजपुरुषः इत्यर्थः कृतः । पक्षान्तरे पौरवेण राजा दुष्यन्तपिता यः लल्लचणोजनः धर्मधिकारी, धर्मपालनार्थं राज्ये इत्यर्थः नियुक्तः अभिषिक्त इत्यर्थः सोऽहं न सन्ति विद्वाः यासां तामां अविद्धानां क्रियाणां इत्यादीनां उपलभ्याय ज्ञानाय इदं धर्मारण्यं तपोवनमायातः । भवति इति सम्बोधनपदं यद्वा नियुक्तः भवति इत्यन्वयः ।

उपपूर्वात् लभेः घञ् लभेश इति नुम् तुमर्थाच्च भाववचनादिति चतुर्थी तादर्थ्ये वा । लभ लट् लभते; लिट् लभे ; लङ् लभस्व ; सन् लिप्त । धर्मस्य अरण्यं इति धर्मारण्यं अश्वघामादिवत् षष्ठीसमासः । विहन्त्यते एभिः इति विद्वाः अन्तरायाः विपूर्वात् हन्धातोः घञर्थे कः ।

शकुन्तला । [आत्मगत] हृदय उद्दिग्ध हईও না তুমি যাঁহা জ্ঞানিতেছ, অনসূয়া তাহাই বলিতেছে (সিজ্ঞাসা করিতেছে) ।

রাজা । [আত্মগত] কিরূপে আপনার পরিচয় প্রদান করি, কিরূপেই বা আত্মগোপন করি । ভাল ইহাকে এইরূপ বলি [প্রকাশ্যে] যাঁহাকে পুরুষাংশীয় নরপতি ধর্মাদিকারে নিযুক্ত করিয়াছেন আমি সেট । (মুনিদিগের) যজ্ঞাদি নির্বাহে অনুষ্ঠিত হইতেছে কি না জানিবার জন্য এই তপোবনে আগিয়াছি ।

Sakuntala.—[*Aside*] Don't be distressed, my heart. Anasuya utters (asks) what you are thinking of.

King.—[*Aside*] How shall I make myself known and shall (at the same time) disguise myself ? Well ! Let me tell her in this way ; "I am the person charged by his majesty, the descendant of Puru, with the administration of justice and religion ; and am come to this sacred grove to know if the rites (of the hermits) are performed without obstruction."

অনসূয়া । সনাতা ইদানীং ধর্মচারিণঃ । সাম্প্রতং ভবদাগমনেন ধর্মানুষ্ঠান-
রতাঃ তাপসা-নাথংধর্ম-সংস্কার্যন্ত ইত্যর্থঃ ।

শকুন্তলা । [শঙ্করলজ্জা রাগি অনুরাগজন্য লজ্জা রূপযতি নাটয়তি তব লজ্জানুভবে নাথশব্দস্য পতিরিতি ব্যঙ্গার্থে নিমিত্ত] ।

সখ্যৌ । [উভয়োঃ শকুন্তলায়াঃ দুঃখন্তস্যচ আকারং আকৃতিং লক্ষণয়া আকৃতি-
গতং আন্তরবিকারলক্ষণং বিদিত্বা জ্ঞাত্বা জনান্নিকম্] ।

শকুন্তলা । [রীষেণ ক্রোধেন সহবর্তমানং যথা তথা] ।

সখ্যৌ । জীবিতস্য সর্বস্বস্বরূপয়া তয়া অপি ; ত্বামপি সমুদায় ইত্যभिপ্রায়ঃ ।

শকুন্তলা । অপেতম্ দূরীভবতম্ । ইণ্যগতাবিতিধাতোঃ খোট্টি সখ্যমপুরুষস্য
দ্বিবচনম্ ।

রাজা । সখ্যৌ গতমিতি সখ্যৌগতং শ্রিতাতীতৈত্বাদিনা দ্বিতীয়াতনুপুরুষঃ ।
সখ্যৌসম্বন্ধি কিমপি বস্তু পৃচ্ছামঃ । বয়মিতি বহুবচনম্ অস্মদৌ দ্বয়োঃ ইতি
স্বৰ্গেণ । অথ অপিঃ সমুদয়ে । যথা ত্বং পৃচ্ছমি তথা অহম্ প্রত্যাশমি ।

সখ্যৌ । অনয়া পার্থনয়া অনুষ্টুপীতা বয়মিত্যর্থঃ ।

অনুষ্টুপী । একগে ধর্মচারিগণ সনাথ ।

শকুন্তলা । [রাজার প্রতি অনুরাগ বশতঃ মলজ্জভাব অস্তিনয় করিলেন] ।

সখীদ্বয় । [উভয়ের আকারগত বিকারলক্ষণ জানিয়া জল্পাশ্বিকে*] । 'মখি শকুন্তলে
যদি তা'ত কণ্ অন্না এতানে উপস্থিত থাকিতেন ?

শকুন্তলা । [সক্রোধে] তাহা হইলে কি হইত ?

সখীদ্বয় । এষ্ট বিশিষ্টে অতিথিকে জীবিতসর্বস্বও দিয়া কৃতার্থ করিতেন ।

শকুন্তলা । তোমরা দূর হও, কিছু মনে করিয়া বলিতেছ, তোমাদের কথা
শুনিব না ।

রাজা । আমিও আপনাদের মখী সবন্ধে কিছু জিজ্ঞাসা করিব ।

সখীদ্বয় । মহাশয় আপনার এষ্ট প্রশ্ননা আমাদের প্রতি অনুগ্রহস্বরূপ ।

Anasuya — The righteous, then, have now a guardian.

Sakuntala.—[*Acts the part of being bashful as manifested in the
amour*]

The two friends.—Perceiving the feeling as manifested in the
appearance of Sakuntala and the king.] Dear Sakuntala, if father
Kanwa were here to-day.—

Sakuntala.—[*Angrily*] What then ? (What if he were here) ?

The two companions —He would make this guest of distinction
happy with all that is most dear to his life,

Sakuntala.—Go to ! with some idea in your mind you speak
(thus). I won't listen to your words.

King.—I too will ask some thing regarding your friend (Sakuñtala).

The two friends —Sir this request is a favour (shown to us).

রাজা । ভগবান্ কাশ্যপঃ কণ্বঃ শশ্বত্ ভবং ইতি শাস্বত তচ্চিন্ শাস্বতে নিত্যে ব্রহ্মণি তপসি নৈষ্ঠকব্রহ্মচর্য্যে স্থিতঃ । অদারঃ সন্ তপঃপরাযণ ইত্যর্থঃ ইতি প্রকাশঃ ইতি প্রসিদ্ধিঃ, ইতি বর্য জানৌম ইত্যর্থঃ । ইয়চ্চ যুবयोः সখৌ শকুন্তলা তস্য আত্মজা কন্যা এতৎ কথম্ অকৃতদারস্য কথং কন্যোত্পত্তিসম্ভবঃ ।

যদ্যপি ‘কালাত্ ঠজ্’ ইতি সূত্রেণ শশ্বত্ শশ্বাত্ ঠজি কৃতে শাস্বতিকমিত্যেব পদং ব্যাকরণসঙ্গতম্ অতএব সূত্বকারোঽপি, যেষাচ্চ বিরোধঃ শাস্বতিকঃ ইত্যাহ, পথাপি প্রয়োগবশাৎ শাস্বতমিতি পদং সাধু ইতি বামনঃ । বেদকৃত্ব তপৌ ব্রহ্ম ইত্যমরঃ ।

অনসূয়া । কুশিকস্য গোবাপত্র পুমান্ ইতি কৌশিকঃ, রাজা চাঙ্গৌ ঋষিয়েতি রাজর্ষিঃ ; জাত্যা চান্সয়ঃ তপঃপ্রভাবেণ ব্রাহ্মণঃ বিশ্বামিবঃ, অতোঽস্য রাজর্ষিরিতি মঞ্জা । গোব বংশঃ তস্য (তস্মাত্ প্রাপমিত্যর্থঃ) নামধেয়ং যস্যঃ সঃ গোবনামধেয়ঃ । শ্বন্বশাঘোঽন্ব তীব্রশীগীতছাভিজনঃ কুলমিত্যমরঃ । গোবঃ শৈলি, গীত্ কুলাস্বয়ীরিতি মেদিনী ।

অনসূয়া । প্রभवति अस्मात् इति प्रभवः कारणम् (भवतेरपादाने अप् वा जल जनकः इत्यर्थः) । उज्ज्वितायाः पितृभ्यां परितृक्तायाः अस्याः शरीरस्य संवर्द्धनादिभिः पालनादिभिः कण्वः अस्याः पिता । उज्ज्व + क्त (कर्मणि) = उज्ज्वत स्त्रियां उज्ज्वता उज्ज्वति, उज्ज्वामास उज्ज्वाम्भुव...औज्ज्वीत् ।

রাজা । ভগবান্ কাশ্যপ নিত্য ব্রহ্মচর্য্য অবলম্বন করিয়াছেন এইরূপ প্রসিদ্ধ । ইনি তাহার কন্যা ইহা কিরূপে হয় ?

অনসূয়া । মহাশয় শুনুন ; কৌশিক যার গোত্রনাম, ঐদৃশ একজন প্রভাবসম্পন্ন রাজর্ষি গাছেন ।

রাজা । আছেন শুনিবার্ছি ।

অনসূয়া । তিনি আমাদেব প্রিয়সখীর পিতা জানিবেন । ইহাকে পবিত্রতাগ করিলে তাঁহ কাশ্যপ ইহার শরীরের লালন পালন করায় পিতা হইয়াছেন ।

King —It is a noted fact that the holy sage Kanwa, a descendant of Kasyapa, has all along been observing celibacy ; and this friend of yours is his daughter. How is it ?

Anasuya. — Be pleased, sir, to hear. There is a sage of high powers sprung from the Kshatriya caste whose family name is Kusika.

King.—It is heard that there is (such a one).

Anasuya.—Know him to be the father of our dear friend.—
Father Kasyapa is her father by reason of bringing her up (when)
deserted (by parents).

‘राजा । उज्झित इति शब्दः तेन मे कौतूहलं जनितं उत्पादितं पित्रभ्यां
दुहिता कथं त्यक्ता इति ज्ञातुं कौतूहलं सम्भवतीत्येव आ मूलात् समासस्य विभाषि-
तत्वात् न समासः, आमूलं सर्व्वमनुक्रमेण इत्यर्थः श्रुतिमिच्छामि ।

अनसूया । किलिति वार्त्तायां वार्त्तासम्भाव्ययोः किल इत्यमरः उये कठोरे ;
राजर्षेरिति नियमपदेन सह सम्बन्धः नियमस्य तपश्चरणस्य व्याघातं करोति
या सा नियमविघ्नकारिणी । विपूर्वात् हनधातोः घञर्थे कप्रत्ययेन विघ्न इति
पदं सिद्धम् । मनकानाम्नि अप्सरभेदे अप्सरः शब्दस्य प्रवृत्तिवशात् अव एकत्वम् ।
प्रायेषार्थं शब्दः भूम्नि प्रयुज्यते तथाच—

आपः सुमनसो वर्षाः अप्सरः सिकताः समाः ।

एताः स्त्रियां बहुल्ये स्युरेकत्वेऽपि कचिन्मता ॥

राजा । उज्झित एवै शब्दे आम्ना कोतूहल उत्पन्नित इहेन । ममत् आम्न
अनसूया इहेन करि ।

अनसूया । महाशय उम्न । पूर्वे अति कठोर उपशान्तिरत सेहै राजर्षिर
मनाधर व्याघात करिवार निमित्त ममत् देवगण मनका नामे अप्सराके प्रेरण
करिशाछिनेन ।

King.—My curiosity has been awakened by the word “desert-
ed.” I should like to hear it from the beginning.

Anasuya.—Hear, sir. Some time ago while that sage of the
Kshatriya caste had been performing a very severe penance, the
gods alarmed sent a nymph named Menaka as an interruption of
his devotions.

राजा । अन्येषां समाधिः तपसः भीरवः इति अन्यसमाधिभीरवः तेषां भावः
अन्यसमाधिभीरुत्वम् । देवाः अन्येषां कठोरं तपो विलोक्य स्वपदविलोपशङ्किनः
जायन्ते । सम् + आङ् + कि समाधिः । उपसर्गे घोः किः । समाधिर्ना समर्थने ।
आननीवाकनियमे काव्यस्य च गणान्तरे । इति मेदिनी ।

अनसूया । वसन्तस्य ऋतो अवतारः आविर्भावः तस्य समयः तस्मिन् ।
वसन्तोदार इति पाठे वसन्तेन उदारः रमणीयः समयः तस्मिन् । उन्मादयिह यद्दर्शनेन
स्त्रीका उन्माता भवन्ति तादृशम् । उत्पूर्वात् मायते. णिच् ततः कर्त्तरि लृच् ।

রাজা। পরস্মাত ইতঃপরং যদৃশং তদিত্যর্থঃ গম্যতে জ्ञायতে। “বিম্বাষা পরা-
বরাষা” ইতি পরশব্দাৎ অস্মাতিঃ ; পক্ষে পরতঃ। অক্ষরসঃ সেনকায়াঃ সম্ভব
উৎপত্তিঃ যন্তাঃ সা অক্ষরঃ সম্ভবা ; অবজ্ঞার্য্যবধিকরণী বহুব্রীহিজন্মাদুশ্চরপদ।

রাজা। উপপদ্যতে যুক্ত্যে, অন্যথা কথমস্যাঃ ইডক্ রূপমিত্যর্থঃ মানুষীষু
ইতি। মানুষীষু অস্য রূপস্য কথং বা সম্ভবঃ স্যাৎ প্রভাতরলং জ্যোতিঃ বসুধাতলাৎ
ন উদতি। ২৪

মানুষীষু মানবীগর্ভসম্ভূতাসু নারীষু অস্য ইডৃশস্য রূপস্য সম্ভবঃ উৎপত্তিঃ
কথং বা স্যাৎ ন কথমপি ইডক্সৌন্দর্য্যসম্ভবঃ। প্রমথ্য দীপ্ত্যা তরলং অশ্বলং
জ্যোতিঃ অশ্চিরপ্রভা বসুধায়াঃ তলং তস্মাৎ বসুধাতলাৎ চৌখীপ্রস্থাত্ ন উদতি।
জ্ঞাতলাৎ যথা বিদ্যুদ্রীতপদ্যতী তথা মানবীগর্ভাত্ পতাডৃশং রূপং ন সম্ভবতি
ইত্যর্থঃ। প্রতিবস্তুপমালঙ্কারঃ। মনোজ্ঞািতাবজ্যতৌ ষুক্ চ। মনু + অজ্ (ষুক্ is
the augment) = মানুষ। It means the human kind; when the affix
বত্ is used, the form মনুষ্য is obtained. The feminine affix
জীপ্ is applied to মানুষ and the form মানুষী is obtained; it means
a female of the human kind.

Change of voice.—সম্ভবেন কথং ভূয়তে প্রভাতরলিন জ্যোতিষা উদীয়তে। ২৪

রাজা। অস্ত্রের তপস্বী দেগিয়া দেবতাদিগের এইরূপ ভয় পাওয়া প্রশংসা আছে।
অনসূয়া। তাহার পর বসন্তহেতু বর্ষাঋতু সময়ে তাহার উদ্ভাদন রূপ অবলোকন
করিয়া (অর্ধ উচ্চারণ করিয়া লজ্জায় বিরত হইলেন)।

রাজা। তাহার পর যাহা যাহা ঘটিল তাহা বৃত্তিতে পারিয়াছি। ইনি
অঙ্গরোগভঁজনভূতা।

অনসূয়া। হাঁ।

রাজা। ইহা যুক্তিযুক্ত বটে—মানুষীতে ঐদৃশ রূপের সম্ভব কিরূপে হইতে পারে ?
কণথভাজ্যোতিঃ ভূপৃষ্ঠে চইতে উথিত হয় না।
শকুন্তলা। (অধোমুখী হইয়া রহিলেন)।

King.—That the gods are alarmed at the devotions of others is
(a fact).

Anasuya.—Then seeing her maddening beauty at that time,
beautiful because of spring—(Half uttering, stops short on account
of bashfulness)

King.—What followed (i. e. the rest) is understood. She is,
then, born of a nymph.

Anasuya.—Yes.

King.—It is quite proper. How could such beauty (as this) spring from mortal women? The tremulously radiant lightning does not rise from the earth.

Sakuntala.—[Sits with her face bent down].

राजा । [आत्मगतम्] मे मनीरथः शकुन्तागतः अभिलाषः लब्धः अवकाशः अवसरो येन तादृशः । अप्सरःसम्भूतत्वात् इयं मे परिग्रहयोग्या । किन्तु सख्या प्रियंवदाया परिहासिन नर्म्मणा उपहासच्छ्लेन इत्यर्थः अहमपि आत्मनः अनुरूपं वरं लभेय इति उदाहृतां उक्तां वरस्य वीदुः प्रार्थनां लिप्ता युवा मे मनः चित्त धृतः दैधीभावी येन तत् धृतदैधीभावं किमियं अन्यस्मिन् कस्मिन् सौभाग्यशालिनि पुरुषे आसक्तचेता इति चिन्ताकुलं अतएव कातरं बिल्वं संवृत्तम् ।

विशब्दात् प्रकारे धाच् प्रतीयः, विधा इति अव्ययम् । विधा एव इति स्वार्थे अणि दैधम् यदवा विधाभावः इति दैधम् ; अदैधस्य दैधस्य भावः इति दैधीभावः ; अभृततद्भावे चिः अस्य चो इति अस्य ईत्वम् । धृतः दैधीभावी येन तत् तच्चतत् कातरश्चेति इति विशेषणं विशेष्येनेति समासः । ईषत् तरति इति कातरं कीरीषदर्थे इति कादेशः । कु + तृ + अच् = कातर ।

राजा । (आश्रयत) आश्रय मनोरथेन अवकाश इहेशाहे, किञ्च इहेश्वर मथो (शिरःवदा) परिहासच्छ्लेन ये वरप्रार्थनार कथा बलिशालिनेन तांशुनिश आश्रय छिन्न संशयकुल इहेशाहे ।

King.—[Aside] My desire has got room for its play, but my mind is distracted by doubts at hearing her wish for a husband as referred to in jest by her companion.

प्रियंवदा । [संक्षिप्तं शकुन्तां विलोक्य, नायकस्य राज्ञः अभिमुखी भूत्वा अभिगतं मुखं यस्याः सा अभिमुखी प्रादिभ्यो धातुजस्येति बहुव्रीहिः स्त्रियां ङीप् । पक्षे टाप्] । वक्तुं कामी यस्य स वक्तुकामः तुमः^१ काममनसोरिति मलीपः । The म of तुमुन् is elided when it is compounded with काम and मनस् ।

शकुन्ता । [सखीं प्रियंवदां अङ्गुल्या तर्जयति तर्ज्या भयप्रदर्शनं प्रसिद्धम्] ।

राजा । भवत्या सम्यक् यथार्थमित्यर्थः उपलक्षितम्—अवबुद्धम् सतचरितं तस्य श्रवणं तस्मिन् लोभः तस्मात् यदा सतां चरितं इति विग्रहः, अन्यत् किमपि प्रत्यक्षमस्ति ।

अनसूया । अत्र विषये विचिकित्सया अलम् । तपस्वित्रयः स्त्रेभ्यः सर्वमेव शृच्छते तत्र काचिदपि बाधा न वर्तते ।

नास्ति नियन्त्रणं प्रतिषेधो यस्मिन् सः अनिश्चितः 'तादृशः' 'संशुयोगः' 'पृष्ठा' यस्य यस्मै वा इति विग्रहः । विचार्य इत्यत्र निषेधाद्यलंयोगेन क्ताच् ल्यप् । अलंखलीः प्राचा क्ति प्रतिषेधोः । In deference to the opinion of anterior grammarians ल्यप् is substituted for क्ताच् in connection with अलं and खलु having the import of negation. नामिति सम्भावनायाम् । वाक्यशोभावर्द्धने वा । यस्मै धृन् = यन्तम् । नियन्त्रणं शब्दात् तत् करोति तदाचष्टे इति चिच् ततः ल्युट् नियन्त्रणम् ।

प्रियंवदा । [द्वेयंशश्चोर संहित शकुन्तलार दिक् दृष्टिपातं करतः, नागरकेर भतिमुखी हृष्टा] महाशयोर आरु किल येन विलवार ईच्छा आह ।

शकुन्तला । [सथीके अङ्गुलिद्वारा उर्जनं करिष्ये] ।

राजा । अपिनि ठिक अनुमानं करिष्यामि । मरुतिरुद्रप्रवर्णने भवतः आनि आरु किलु जिज्ञासां करिष्ये ।

अनन्या । विवेचनां करिष्यामि (इतस्तुतः करिष्यामि) श्रेयोजनं नाह, तपस्विजनं के अवाधे जिज्ञासां करिष्यामि ।

Priyambada.—[*Looking at Sakuntala with a smile, and then turning towards the hero.*] You seem to be desirous of asking something more.

Sakuntala.—[*Threatens her companion with her finger.*]

King.—You guess rightly. Because of a longing for hearing an account of the good, I have something more to ask.

Anasuya.—No use hesitating. Hermits may be asked without reserve and restraint.

राजा । ते सखी इति ज्ञातुमिच्छामि—तव सखीसम्बन्धिन इमं विषयं ज्ञातुमिच्छामि । वैखानसमिति । अनन्या, अमरकान्त-मदनस्य व्यापाररीतिं वैखानसं व्रतं वि निषेधितव्यम् । आहो सदृशं च वल्लभाभि, हरिणाङ्गनाभि, समं अत्यन्तमेव निवर्तयति । २५।

अनया शकुन्तला आप्रदानात् प्रदानपथ्यन्तम् समासस्य विभाषितत्वादसमासः पाक्षिकः यावदसौ कश्चित्गुणवत् वराय न दीयते तावदित्यर्थे मदनस्य मनीभवस्य व्यापारं कर्म प्रसरमित्यर्थे रुणद्धि इति मदनव्यापाररीतिः (रुधेः णिनि) मन्मथ-भावप्रतिवन्धकम् वैखानसानां वानप्रस्थानां इदमिति वैखानसं पुण्यकारण्यकं व्रतं किं निषेधितव्यम् अप्ररितव्यम् । परिनिबन्धः सेवासतयसिबुसह सुदृष्टं स्वस्वाम् इति पलं । आहो (अव्ययम्) अथवा सदृशं (समानपूर्वात् दृशेः कन्) ईदृशं नयनं यासां ताः सदृशेक्षणाः अतएव वल्लभाः प्रियाः ताभिः हरिणाङ्गनाभि

सङ्गनाभिः स्त्रीभिः वृगौभिः समं सह (सममिति अव्ययेन योगात् वृतीया)
अत्यन्तमेव त्रिरमेव निवत्स्यति स्यास्यति । किमनया आविवाहसारस्यकं व्रत-
मनुष्ठान्यते, उताही यावज्जीवनमिति सरलार्थः ।

Change of voice.—व्रतं निवेदितव्येन भूयते अनया...वत्स्यते ।

वस निवासे इति धातोः लुटि रूपम् वत्स्यति । लट् वसति, लिट् उवास ;
लुङ् अवात्सीत्, क्तः उषितः ।

इति ज्ञातुमित्यवज्ञाधातुः पृच्छार्थे वर्तते धातूनामनेकार्थत्वात् । तेन च द्विकर्म-
कत्वम् । तव सखी इति प्रष्टुमिच्छामि । पृच्छायाः परमार्थतः पावं शकुन्तला
सखीचासदारमावम् ।

राजा । आपनान्तरमथी मय्येक एवै विषय जानिते इच्छा करि । तेनि कि यतदिन
विवाह ना ह्य तत दिन पर्याख मदनया।पारविरुक्त वानप्रस्थव्रत अवलम्बन करिवेन, अथवा
जुग्याक्रान्तिगते, श्रोतिभाजन भूमीगणेर सहित छिन्नकाल वास करिवेन ?

King This I should like to know regarding your friend. Will
the vow of a recluse, opposed to the operation of love, be observed
by her till she is given away (in marriage) ? Or will she dwell for
ever with her favourite does whose eyes equal hers ?

प्रियंवदा । पुनस्त्वर्थे ; गुरोः पितुः कण्वस्य । धर्मस्य आश्रमधर्मस्य चरणे
अनुष्ठाने का कथा विवाहरूपस्य द्वितीयाश्रमोचितस्य व्यापारस्य इति अपेक्षः ।

राजा । [आत्मगतम्] इयं पार्थना शकुन्तलां वोढाहै इत्ययं मनोरथः, न
दुरवापा (अवाप्तान्ते, कर्मणि खल्) ; अस्य मनोरथस्य सिद्धिर्न दुष्करा । भवेति—
अन्वयः—हे हृदय सम्प्रति सन्देहनिर्णयः जातः, साभिलाषं भव । यदयं
आशङ्कसे तदिदं स्पर्शक्षमं रत्नम् ।

हे हृदय सम्प्रति अधुना सन्देहस्य किमियं चक्षुपरिग्रहक्षमा न वेत्ताकारस्य
संशयस्य निर्णयः निश्चयः निरास इत्यर्थः जातः ; सर्वथा इयं चक्षुपरिग्रहमेति
निर्णीतम् । अतः त्वं साभिलाषेण स्पृहया सह वर्त्तमानं इति साभिलाषं शकुन्तला
प्रति साभिलाषवत् भव । यत् वस्तु अग्रिम-आशङ्कसे अग्रवत् दाहकमिति तर्कयमि
हृदिदं स्पर्शक्षमं यौग्यं कण्ठधारणयोग्यमिति भावः रत्नम् । स्रष्टितनयात्वेन,
स्रष्ट्रियेण मया अग्रिरिवेयं स्पष्टमशक्येति या शङ्का समुत्पन्ना सा आपाता अपसरः
स्रष्टुतत्वात् रत्नमालिख्य कण्ठधारणयोग्येति भावः । विगर्भे प्रस्तुते सामान्यनिर्देशरूपा
प्रस्तुतप्रशंसा ।

Change of voice.—साभिलाषेण भूयताम्.....यत् अग्रिः आशङ्कते तेन
अनेन स्पर्शक्षमेण रत्नेन भूयते ।

प्रियंवदा । महानय इनि (एवै नास्ति) धर्मीकरण विषयेण पत्राक्षेण । ईहा
मिथोर किङ्क बोधो नरे सप्रानून करिवार इच्छा ।

রাজা। [আশ্চর্য] এই আর্থনা দুর্ভেদ্য নহে। হে জনয় এক্ষণে সন্মত নির্ণয়
হইয়াছে; তুমি (শকুন্তলার প্রতি) সান্ত্বিত হও। বাহাকে অগ্নি বলিয়া আশঙ্ক
করিতেছিলে, তাহা স্পর্শযোগ্য রহু।

Priyambada.—This person, good sir, is subject to another, even
in the practice of religious duties; but the wish of her father is to
give her away to a worthy husband.

King.—[*Aside*] This wish (of mine) is not surely then imprac-
ticable.

Be hopeful, O my heart, now the doubts have been resolved (re-
moved). What you suspect to be fire is a gem that can be touched.

অনসূয়া। “নিমিত্তপার্থায়প্রয়োগে সর্বাসাম্প্রায়দর্শনম্” ইতি প্রথমা, ইতরা
অপি বিমুক্তয়ঃ সম্ভবন্তি। All the case-endings are generally seen to
be used in connection with words meaning reason or নিমিত্ত।

শকুন্তলা। অসংবদ্ধ অসংলগ্ন যদ্যচ্ছমিত্যর্থঃ প্রলপতি যা তাম্।

অনসূয়া। ন কৃতঃ সৎকারঃ অর্থার্থনং যস্য তম্ অকৃতসৎকারম্। স্বস্ত্যা,
কন্ডঃ অভিপ্রায়ঃ ইতি স্বচ্ছন্দঃ ব্রহ্মসামি সর্ব্বশাস্ত্রঃ ইতি পুস্বদৃশ্যবঃ। তেন ইতি
স্বচ্ছন্দেন প্রকৃত্যাদিভ্যঃ উপসংখ্যানম্ ইতি তৃতীয়া। ততঃ তসিঃ। সার্ব্ববিমুক্তিকঃ
তসিঃ। অতিথিঃ অর্জুনামকৃত্বা স্নেচ্ছয়া অন্যত্র গমনং ন ন্যাখ্যম্।

শকুন্তলা। [নেতি...তুণীমেব প্রস্থিতা]।

শকুন্তলা। [যেম ক্রোধের সহিত] অনসূয়ে আমি চলিয়া যাইব।

অনসূয়া। কেন?

শকুন্তলা। এই অসংবদ্ধভাষিণী প্রিয়বদার বিষয় আধা। গোতমীর নিকট বলিয়া
দব।

অনসূয়া। সখি এই বিশিষ্ট অতিথির অভ্যর্থনা না করিয়া ইহাকে পবিত্রাগ করিয়া
ছাড়িয়া দিতে চলিয়া যাওয়া উপযুক্ত হইতেছে না।

শকুন্তলা। [কিছু না বলিয়াই চলিলেন]।

Sakuntala.—[*As if angry.*] Anasuya, I will go.

Anasuya.—Why?

Sakuntala.—I shall report of Priyambada, who talks impertin-
ently and at random, to the venerable Gautami.

Anasuya.—Friend, it is not proper to go away wilfully, quitting
this distinguished guest to whom the rites of hospitality have not
been done.

Sakuntala.—[*Without saying a word, goes away.*]

রাজা। [যদীতুমিচ্ছন্ আত্মানং নিরুদ্য ইচ্ছায়াঃ প্রতিরীধং কৃत्वा আত্ম-
গতম্] অহী ইতি বিস্ময়ে অব্যয়ম্ কামিজ্ঞানানাং মনসঃ হৃসিঃ ব্যাপারঃ, যেচা
কাযকৃতঃ ব্যাপারঃ প্রতিক্রপকং প্রতিবিস্বং যস্যাঃ সা। মনসী যাৎশ্রী ইচ্ছা প্রবর্ততে
যেচা অপি তদনুরূপা ভবতি।

N. B. In an impulsive nature the ideas have a tendency to become actualities. Although in every act of volition there is a nervous discharge through the motor nerves corresponding to every feeling or emotion in a nature ruled by impulses, instantly as the emotion is felt, the physical movements required for its fruition take place, leaving no room for deliberation to put in its claims. This was about to take place in the king Dushyanta.

অহং হি মুনিতনয়াং অনুয়াস্যন্ সহস্রা বিনয়েন বারিতপ্রসরঃ স্থানাত্
অনুস্কলত্রপি গত্বা পুনঃ প্রতিনিহত ইব।

শকুন্তলা অনুগমিষ্যন্ অহং সহস্রা হৃদ্যাত্ বিনয়েন শ্রীলীন সদাচারিণ্য ইতি
যাবত্ বারিতঃ নিষিদ্ধঃ প্রসরী তস্য তথীকৃতঃ নেদং সদাচারানুমোদিতং ইতি বিবিচ্য
অনুগমনাত্ বিরত ইত্যর্থঃ, অস্মাত্ স্থানাত্ অনুস্কলত্রপি অত্রৈব স্থিতোঽপি ইত্যর্থঃ
গত্বা পুনঃ প্রতিনিহতঃ ইব ; পুনঃ প্রত্যাগত ইব। সখ্যোন্মালজারঃ। ২৬

Change of voice.—অনুয়াস্যতা বারিতপ্রসরেণ অনুস্কলতা.....প্রতিনিহতেন
মুযতি।

রাজা। [শকুন্তলাকে ধরিতে ইচ্ছা করিয়া, ইচ্ছাঅতিরোধপূর্বক আত্মগত] কি
আশ্চর্য্য, কামিজ্ঞানদগের চেষ্টা চিত্তবৃত্তির অনুরূপ হইয়া থাকে।

আমি এই মুনকন্ঠার অনুগমন করিব ; (এমন সময়ের) হঠাৎ মনয় আমার গতি-
বোধ করিল। যদন্ত আমি এতদীন হইতে গমন করি নাই, তথাপি যেন বোধ হইতেছে
আমি ফিরিয়া আসিয়াছি।

King.—[Wishing to catch hold of her, but checking himself, aside] Ah! a lover's feelings have a counterpart in his movements.

About to follow the daughter of the sage, but suddenly checked (arrested) by the sense of decorum, I seem to have come back after following her, though I have not moved from this place.

প্রিয়বদা। [শকুন্তলা নিরুদ্য নিবার্য্য ধৃত্বা ইত্যর্থঃ]।

শকুন্তলা। [সমুভেদম্...মুভেদেন মুভঞ্জন সহ মুকূটৌ কৃत्वा ইত্যর্থঃ]

—প্রিয়বদা। [বলাদীনা নিবর্তয়েতি] মে ইত্যত্র ধারিঃ উল্লেখঃ; ইতি অন্তর্থে। In

connection with the root धारि, the creditor takes the fourth case ending.

प्रियंवदा । [शकुन्तलाके निरोध करिषा] गधि, তোমার যাওয়া উচিত হইতেছে না ।

শকুন্তলা । [ক্রান্তজের সহিত] কেন ?

প্রিয়ংবদা । তুমি আমার নিকট দুইটি বৃক্ষে জল দেওয়া ধার (অর্থ তোমার যে দুই বৃক্ষে জল দেওয়া উচিত ছিল, তাহাতে আমি জল দিয়াছি) । এস আপনাকে ঋণমুক্ত কর ; তারপর যাওবে (বলপূর্বক ফিরাউলেন) ।

Priyambada.—[*Holding Sakuntala back.*] Dear friend, it does not become you to go away.

Sakuntala.—[*With a frown.*] Why ?

Priyambada.—You owe me the watering of two trees. Come, pay off your debts (literally, free yourself from debts), then go. [*Brings her back forcibly*]

রাজা । ভদ্রে, প্রিয়বদাসম্বোধনমেতৎ—অবभवती शकुन्तलां वनसेचनात् वक्षेभ्यः जलदानात् परिश्रान्तां क्लान्तां लक्ष्ये तथाहि अस्याः बाहू घटीत्क्षेपणात् सन्तांसौ, अतिमाबलीहिततलौ ; प्रमाणाधिकः श्वासः अद्यापि स्तनवेपथुं जनयति ; वदने कर्णशरीररोधि घर्माभसां जालकं सन्तं ; वन्दे स्वंसिनि एकहस्तयमिताः मूर्धजाः पर्याकुलाः ।

अस्याः शकुन्तलायाः बाहू करौ घटस्य जलहितस्य कलसस्य उपक्षेपणात्, उन्नमनात् सन्तां गतीं विप्रयथी इति यावत् अंसौ बाहुभूले यौः तौ तथोक्तौ, अति-
मावं लीहितं घटसंघर्षणात् अतीवतामं तलं यथीः तौ तादृशौ जातौ । प्रमाणात्
अधिकः इति प्रमाणाधिकः ; अतिप्रमाणः श्वासः निश्वासमारुतः अद्यापि इदानीमपि,
जलसेकादूर्ध्वसि स्तनयोः वक्षोजयोः वेपथुं कर्णं जनयति । किञ्च वदने आग्ने कर्णयोः
श्रवणयोः शरीरे भूषणार्थं परिहिते शरीरपुष्पं रुण्डि यत् तत्, कर्णशरीररोधि,
येनाचितं कर्णावतंसीकृतं शरीरपुष्पं गण्डसुलग्नं हतश्रीकं भवति तदित्यर्थः, घर्मा-
भसां स्वेदजलानां जालकं समूहः जालसमूहः आनायगवाचक्षारकेष्वपि इत्यमरः ।
स्वार्थे कन् सन् विगलित । वन्दे, कवरीवन्दने, घम्भिजे इति यावत् स्वंसिनि
विगलिते सति-एकेन हस्तेन, अन्यहस्तस्य घटधारणे व्यापृतत्वात् यमिताः (यमार्थश्च
ततः कर्मणि क्तः), मूर्द्धि जायन्ते ये ते मूर्धजाः सन्त्यो जनेर्भः इति उ प्रत्ययः ।
शरीरहः, केसाः इति यावत् पर्याकुलाः इतस्ततः विक्षिप्ताः ।

स्तनसु चये इति धातोः क्तः सन्तः लट् संसते ; लिट् संसि ; लङ् अस-
सिष्ट, अससत् ।

Change of voice—প্রমাণাধিকৈন স্বাসিন সনবিপদ্য: জন্মতে ।

লক্ষ্মাত্ অহ এনাং শকুন্তলাং নাসি কথং যস্যা: তাং অনুশাং কথ্যমুক্তাং করীমি ।
[অঙ্গুলীয়ং দাতুমিচ্ছতি] ।

রাজা । ভদ্রে, ইংহাকে জলসেচনহেতু পরিশ্রান্ত দেখিতেছি ।

বটোৎক্ষেপণ হেতু ইংহার বাহুবয়ের মূল শিথিল হইয়া পড়িয়াছে, এবং করতল স্তম্ভ লোহিত হইয়াছে । অতি দীর্ঘবাসবশত: এক্ষণ পর্য্যন্তও ইংহার শুনদ্রব কম্পিত হইতেছে । কর্ণভূষণশিরীষপুষ্পের রোধক শ্বেদজলবিন্দুসমূহ আননে বিগলিত হইতেছে; এবং কবরীবকন উন্মুক্ত হওয়ায় এক হস্তের দ্বারা নিবদ্ধ কেশপাশ উত্পত্ত: নিক্ষিপ্ত হইয়াছে অতএব আমি ইংহাকে স্বগম্য করি । [অঙ্গুরীয় দিতে ইচ্ছা করিলেন]

King.—Good maiden, I see her already fatigued on account of watering the trees.

By reason of raising the pitcher, her arms, with drooping shoulders, have become deeply red in the palm. Even now her inordinate breath produces tremor in her heaving breast. And drops of perspiration obscuring the Susha in her ear are gathering in her face. The fillet of hair, having given way, the locks of hair fastened by one hand hang disordered.

Therefore let me free her from her debt. [*Wishes to offer the ring*.]

ভমৈ । [নাম: রাজ: নামধেয়স্য সুদ্রাজরাণি, সত্‌কৌৰ্ণানি অক্ষরাণি অনুবাচ্য পঠিত্বা পরস্পরমবলীকয়ত: বিজ্ঞায়াৎ অন্যান্যং পশ্যত:] ।

“পরস্পরম্”—কর্ম্মব্যতীহারে সর্ব্বনাম: ইং বাচ্যে ইতি পরশব্দস্য বির্ভাব: ; ‘সমাসবদ্ধ বহুলম্’ ইতি বাহুলকাৎ বিমুক্তীরলুক; বহুলযচ্ছাাদন্যপর্য্যো ন সমাসবদ্ধাব: অসমাসবদ্ধাব: পূর্ব্বপদস্যস্য সুপ: সূর্ব্বতন্ত্য: । কস্মাদিধিষ ইতি বিসর্জ্জনীয়স্য ম: । When reciprocity of action is implied, pronominal bases are reduplicated, and the বিমুক্তি of the first is sometimes elided and sometimes not; and when the বিমুক্তি is not elided the case ending of the first member, whatever it may be, is replaced by the case-ending of the nominative singular.

রাজা । অস্মাত্—অন্যথা অয়ং দুয্যন্ত ইতি সম্ভাব্য বিবিচ্য অলম্—মনসি এবং মা কুরুতম্ অয়ং রাজ: দুয্যন্তাত্ পরিগৃহ্যতে লভ্যতে ইতি রাজ: পরিগৃহ: রাজসকা-

आत् प्राप्तमिदमङ्गुलीयकम् इति चेत्तीः राज्ञः पुरुषं कर्मचारिणं कञ्चित् माम् अव-
गच्छतं । इत्यात्मापहारः । अयं राज्ञ दुष्यन्तपितुः परिषदः परिजनः—अयं अह-
मित्यर्थः ; मां राजाचासी पुरुषश्चेति राजपुरुषः (कर्मधारयः) तं अवगच्छतं अहमेव
राजा इति जानीत, इति आत्मनिवेदनम् ।

उभयैः । [राजार नामाङ्कुर पाठं करिष्या पत्रपत्रेण मूत्रेण दिक् पृष्टि निष्केष
करिष्ये] ।

राजा । आमाके अङ्गुलीयकं विवेचनां करित्वेन नो, इहा राजार निकटं ह्येते आसु ;
आमाके राजपुरुषं वलिष्ये आनिवेन ।

Both.—[*Reading the king's name on the seal look at each other.*]

King.—Do not suspect me otherwise. This is but a favour of
the king. Know me to be an officer of the king.

प्रियंवदा । राजसकाशात् यतो लब्धं तस्मात् यस्मै कस्मैचिद्दातुं न योग्यमिद-
मङ्गुलीयकम् । दयापरवशेन अनेन भद्रमुखेन अथवा महाराजेन त्वं कृणुमुक्ता कृता ;
इदानीं स्वच्छन्तः गन्तुं शक्यसे ।

शकुन्तला । यदि गन्तुं मे शक्तिः स्यात् ततो गच्छेयम् । अस्मिन् लण्डे खलु
विगलितं मे आत्मनः उपरि प्रभुत्वम् । आत्मनः इत्यत्र चतुर्थी अपि सम्भवति ।
“प्रभवादियोगे षष्ठ्यापि साधः” । म्

विपूष्णात् मृजतेः त्व्यप्रत्ययः भावे—विसृष्ट्यम्—विसर्जनम् ;—मृज् लट्
मृजति, लिट् ससर्ज ; लुङ् अस्माचौत् ।

राजा । [शकुन्तलां विलोक्य आत्मगतम्] वयम् यथा अस्या अनुरक्ताः किमियं
तथा मयि भवेत् ; नु वितर्के ; नु पृच्छायां विकल्पेच इत्यमरः । अथवेति स्पष्टम्—
वाचमिति ।

यद्यपि महचोभिः वाचं न मिश्रयति, मयि भाषमाणे अवहित्ता कर्णं ददाति ;
कामं मदाननसंमुखीना न तिष्ठति ; किन्तु अस्याः दृष्टिः भूयिष्ठमन्यविषया न ।

यद्यपि, इयं शकुन्तला मम वचोभिः वाक्यैः सह वाचं न मिश्रयति (मिश्र इति
अदन्तः चुरादिः मया सह आलापं न करोति इत्यर्थः ; तथापि मयि भाषमाणे
कथयति सति अवहित्ता (विवक्षया अकर्मकत्वात् घाञः कर्तरि क्तः) दन्तमनः संयोगा
सतो कर्णं ददाति आकर्णयति इत्यर्थः । विसारो नेत्रवक्रस्य तदाक्यवषादरः ।
अन्यव्याजेन तद्वीक्षा अनुरागेकितं भवेत् । किञ्च कामं अन्यर्थं मम आननस्य
संमुखीना सम्युखवर्तिनी इत्यर्थः (यथामुखसम्युखस्य दर्शनः इति स्वप्रत्ययः) न
तिष्ठति,—किमियं तर्हि मयि उदासीना इति शब्दां निरस्यप्राञ्च किन्त्विति—किन्तु
अस्याः दृष्टिः भूयिष्ठं यथा तथा अन्यः पदार्थान्तरं विषयः दर्शनीयः यस्याः सा न

भवति, अनरा अनरा मामवलीकयति इत्यर्थः । बहुशब्दादिष्ठन प्रत्ययः । क्रिया-
विशेषण मिदम् ।

Change of voice.—...वाक् न मियति (अनया) कर्णः दीयते अवहितया,
...मदाननसम्मुखोनया स स्वीयते ।

प्रিয়ংবদা । সেই ক্ষু এই অঙ্গুরীয়টিকে অঙ্গুলী হইতে নিযুক্ত করা উপযুক্ত
হইতেছে না । মহাশয়ের বাক্যেই ইনি মুক্ত হইলেন । [ঈষৎ হাস্য করিয়া] শকুন্তলে
অমুকম্পাপরবশ এই মহাশয় অথবা মহারাজ তোমাকে স্বগমুক্ত করিয়াছেন ; তুমি
একণে ঘাইত পার ।

শকুন্তলা [আশ্চর্যত] যদি নিজের উপর প্রভু থাকিত । [প্রকাশ্যে] তুমি
বিদায় দিবার বা নিরোধ করিবার কে ?

রাজা । [শকুন্তলাকে দেখিয়া আশ্চর্যত] আমি ইহার প্রতি যেরূপ আসক্ত ইনি
কি আমার প্রতি সেইরূপ ? অথবা আমার মানারথের অবকাশ হইয়াছে—কারণ-
যদিও ইনি আমার বাক্যের সহিত নিজ বাক্য মিশ্রিত করিতেছেন না (অর্থাৎ আমার
সহিত কথা কহিতেছেন না), কিন্তু আমি কথা কহিলে, মনোযোগপূর্বক শ্রুতিতেছেন :
ইহার দৃষ্টি আধকক্ষণ আমার আননের সম্মুখবর্তিনী নহে বটে, কিন্তু বহুকক্ষণ অশ্রু বিষয়ে
আসক্ত নয় ।

Priyambada.—Therefore this ring should not be parted from
your finger. She is released from her debts by (or at) your word
[Smiling.] Dear Sakuntala, you have been released by this kind
gentleman or rather the king. Now you may go

Sakuntala —[*Aside.*] If I had control over myself. [Aloud !
Who are you to prevent me or to send me away ?

King —[*Look up at Sakuntala ; aside*] Is she affected towards
me in the same way as I am towards her ? Or, there is room for
my wishes (to play.) Because—

Though she does not mingle her words with mine, yet she lends
her ear attentively when I am speaking. Although her eye does
not stand my gaze, yet it is not cast upon other objects for a long
time.

নেপথ্যে (যবনিকালরালি কস্মচিৎ স্রব্ধে : উক্তি :) ।

মৌ: মৌ: তাপসা: আশ্রমস্য প্রাণিনাং রক্ষার্থে যুযং তপীবনৈ: শাসনম্ভা ভবত ; যত:
স্বগযার্থে পরিভ্রমন্ রাজা দৃশ্যন্ত: সমুপস্থিত: । স্বগোপপদাং যানর্ঘ্যজর্জক: স্ত্রিয়া
সাপ্ স্বগযা । যদ্বা স্বগ স্বল্বেষণী ইতি শব্দন্ত্যুরাদি: তত: ভাবে শ্রমতয়: নিপাতনান্
স্বগযেতি সিদ্ধম্ ।

तथाहि—तुरगखुरदतः परिणतारुणप्रकाशः रेणुः शलभसमूह इव विटपविषक्त-
जलार्द्रवल्कलेषु आश्रमदुमेषु पतति । २०

त्वराया तुरं वा गच्छन्ति ये ते तुरगाः (त्वरा वा तुरशब्दः शीघ्रायः तथोरन्त्य-
तरोपपदात् गमेः उभ्रत्यट्ठेन निपातनात् सिद्धः, तुरगशब्दः) अथाः तेषां खुरैः
दतः निष्पिष्टः लतचिप्त इत्यर्थः ; परिणितः अस्ताचलीमुखः अरुणः सूर्यः स इव
प्रकाशते इति परिणतारुणप्रकाशः आलीङ्गितः इत्यर्थः, गैरिकवहुलासु पर्वतसन्नि-
हितासु भूमिषु सञ्चरणात् पाशूनां शीणत्वमनुसन्धेयम् । रेणु पाशुः रेणुर्द्वयोः
स्त्रियां धूलिः पाशुर्नानहयो रजः इत्यमरः । शलभानां पतङ्गानां समूह इव
विटपेषु शाखासु विषक्तानि विशीषणार्थं लम्बितानि जलार्द्राणि वल्कलानि मुनीनां
परिधियांनि येषां तेषु विटपविषक्तजलार्द्रवल्कलेषु शाखाविलम्बितारुणत्वञ्च आश्रम-
दुमेषु तपोवनहृत्षु पतति ।

अपिच, स्यन्दनालीकभीतः तीव्राघातप्रतिहततरुः स्कन्धलग्नैकदन्तः पादाकृष्ट-
व्रततिवलयासङ्गसञ्जातपाशः, भिन्नसारङ्गयूथः गजः नः तपसः मूर्त्तः विघ्नः इव,
धर्मसारण्यं प्रविशति । २१

स्यन्दनस्य रथस्य आलीकात् दर्शनात् भीतः स्कन्धः अट्टपुर्व्वत्वादितिभावः ।
तीव्रेण अतिप्रचण्डेन आघातेन प्रतिहताः विरुग्नाः भग्ना इति यावत् तरवी येन सः
तादृशः, स्कन्धे अंसदंष्ट्रे लयः संसक्तः परिहृत्यावलोकनेन इति भावः ; एक दन्तः
विषाणं यस्य स तथोक्तः ; पादेन आकृष्टः यो व्रततीनां लतानां वलयः (वलयवा)
तस्य आसङ्गेन संसर्गेण सञ्जातः पाशः रज्जुः यस्य सः पादाकृष्टव्रततिवलयासङ्ग-
सञ्जातपाशः, भिन्नानि शङ्खया वेगवर्द्धितगतौनि इत्यर्थः यदा भिन्नानि भयम्न इतस्ततो
विद्रुतानौत्यर्थः सारङ्गाणां सारं श्वलं विचित्रमित्यर्थः अङ्गं गात्रं येषां ते सारङ्गाः
हरिणाः, शङ्खादित्वात् पररूपत्वं ; सारङ्गः पशुपक्षिणो तेषाम् । मृगाणां
यूथानि दलानि यस्मात् सः गजः नोऽप्याकं तपसः धर्मचरणस्य मूर्त्तः (मूर्च्छधातोः
क्तः) शरीरी विघ्नः अन्तरायः इव धर्मसारण्यं धर्मस्य अरण्यं (अन्धचासादिवत् तादर्थ्यं
षष्ठ्या समासः) प्रविशति । पूर्वं कदापि न विलोकितस्य रथस्य दर्शनेन भीतः
पलायमानः गमनस्य सौकर्यं विधातुं पुर पतितान् आश्रमस्य तरुन् रथेण विरुजन्
कियति दूरे रथो वर्त्तते इति विलोकयितुं परावर्त्तिते स्कन्धे स्वस्य दन्तेनैकेनासङ्गमानः,
हृत्तानाश्रितानां लतानां मण्डलस्य पादैराकर्षणेन निगडेररणेषुनिबद्ध इव लज्जमाणः
हरिणानां यूथानि विहासयन् गभीऽयमाश्रम मूर्त्या सञ्चरमाणस्तपसः प्रत्यूह इव
अभिधावति इति समासरहितैः पदैर्व्याख्या ।

Change of voice.—इतेन...प्रकाशेन रेणुना.....समूहेन इव...पथ्यते ॥...

भीतिन...तद्व्या...दन्तेन...पार्श्वेन...युधेन गजिन...सूर्तेन विभिन्न इव धर्माख्यं
प्रविश्यते ।

নেপথ্যে—হে তপস্বিগণ তোমরা তপোবনের জন্তুগণের রক্ষার নিমিত্ত সন্নিহিত হও,
সুগম্যাবিহারী রাজা দ্রুপদ সমুপস্থিত ।

যাহাদিগের শাখায় (পরিবেশ) আর্দ্র বকল বিশেষণার্থ লক্ষিত রহিয়াছে সেই
আশ্রমবৃক্ষে অন্তোন্মুখ সূর্যের স্থায় লোহিতবর্ণ অথকুরোৎক্লিষ্ট ধূলিগটল, পতঙ্গ-
সমূহের স্থায় পতিত হইতেছে ।—এবং রথদর্শনে ভীত হস্তী, আমাদিগের তপস্তার
মুগ্ধমান বিষের স্থায় ধর্ম্মারণ্যে প্রবেশ করিতেছে ; ইহার ভয়ে হরিণমূখ ইতস্ততঃ
পলায়ন করিতেছে ; এবং গমনসময়ে ঐ হস্তী প্রচণ্ড আঘাতে আশ্রমের বৃক্ষগুলি
বিপাটিত করিয়া চরণ দ্বারা লতামণ্ডল আকর্ষণ করতঃ যেন রজ্জ্বন্ধের স্থায় দৃষ্ট
হইতেছে ; (রথ কতদূরে আছে দেখিবার নিমিত্ত স্বক্ক ক্রিয়াইয়া দেখিবার সময়) ইহার
স্বক্কের উপর একটী দণ্ড সংলগ্ন হইয়াছে ।

Behind the Scenes.

O hermits, be ready to protect the animals of the hermitage.
King Dushyanta in a hunting excursion has come near at hand.

Like a swarm of locusts, the dust, raised by the feet of the
horses, red as the glow of the setting sun, falls on the trees of
the hermitage, on the branches of which are hung barks wet with
water.

And,—^{startled} by the sight of the chariot, an elephant, with one
of his tusks stuck fast on his shoulder, breaking the trees with a
furious onset and drawing a coil of creeper clinging round his feet
like a tangled chain, and at whose sight the startled deer are
flying away, enters our sacred grove like an embodied hindrance
to our rites.

রাজা । [আশ্মগতম্] অসীধিক্ পুরবাসিনঃ মদনুযায়িনঃ মাং অন্বিষ্যন্ত.
ইহাগতাস্তপোবনস্য পৌড়াং জনয়ন্তি, ভবতু প্রতিয়াস্যামি ।

অনুযা । অরখ্যমবঃ ইতি অরখ্যকঃ অরখ্যশব্দাৎ বুজ্ কণ্ আরখ্যক
শব্দেনাব বন্যগজঃ অভিপ্রেতঃ । “পথ্যথ্যায়ন্যায়বিহারমনুষ্যহসিৎস্বিতিবাস্যম্” ইতি
বার্ত্তিকেন হৃদয়র্থো অব অরখ্যশব্দাৎ বুজ্ । The affix বুজ্ is applied to
অরখ্য to mean পথিন, অথ্যায়, ন্যায়, বিহার, মনুষ্য and হসী । চটেম্বঃ
ত্বম্বঃ জায়তে ইতি চটেজঃ পর্য্যশাল্য তত্র গমনং তস্মৈ তাদৃশ্যে অন্তর্ধী ।

রাজা । [অসম্ভ্রমন্ অনুদ্বিগ্ন যথা তথা বীরপুরুষত্বাৎ] মবলঃ গচ্ছন্তু

यथाच आश्रमस्य उपरीधी न भवति तथा चिन्तये। भौवादिकः यति रात्मनेपदो
नः सनः, यततः इति केचित्।

সকলে। (শকুন্তলা প্রভৃতি) [শ্রুতিযা কিছু সহস্র হইলেন]।

রাজা। [আশ্রমগত] আহা শিক্ পুরাবাসিগণ আমার অব্বেষণক্রমে আসিয়া তপো-
বনের গীড়া জমাইতেছে ; ভাল আমি প্রতিগমন করি।

অনস্থয়া। মহাশয়, এই বন্যগজের বৃত্তান্ত শ্রুতিয়া আমরা উদ্বিগ্ন হইয়াছি, আমা-
দিগকে পৰ্ণকুটীয়ে বাইবার অনুমতি দিউন।

রাজা। [অমুদ্বিগ্নভাবে] আপনারা গমন করুন, আমিও যাহাতে আশ্রমের পীড়
না হয় তদ্বিষয়ে চেষ্টা করি।

সকলে। [উঠিলেন]।

All.—[Listening,—a little alarmed].

King.—[Aside.] Out upon it ! The inhabitants of the city com-
ing in quest of me are disturbing this grove of penance. Well, I
must go back.

Anasuya —Sir, we are terrified by this matter of the wild ele-
phant. Permit us to go back to the cottage.

King.—[Unperturbed.] Go you please. I shall look to it that
the hermitage is not disturbed.

All.—[Rise up].

সম্ব্যসী। ন সম্ভাবিতঃ কৃতঃ অতিথিঃ সত্কারঃ পূজনং যামিঃ তাঃ তাড়ন্য বয়
পুনরপি অক্ষম্যং দর্শন দাস্যসি ইতি নিবেদয়িতুং লজ্জিতা ভবামঃ।

লজ্জধার্তাঃ লট্ লজ্জতে, লিট্ ললজ্জে, লুঙ্ অলজ্জিষ্যৎ ; ক্তঃ লয়ঃ।

রাজা। যুস্মাকং অবলোকনেনৈব অহমর্জিতৌঃসি অতঃ অতিথিসত্কারঃ ন কৃতঃ
এব মা বাদিষ্টম্।

শকুন্তলা। অভিনবা অচিরীদ্ধতা কুশস্য সূখী অয়মাগঃ তথা মে চরণং পদ
পরিপ্লতং বিজ্ঞং ; কুরবকস্য লজ্জাবিশেষস্য শাঘ্রাযাং মে বল্কলং উত্তরীয়ভূতং লগ্নং
[আসক্তো ; অতঃ নাহং গন্তুং সমর্থা ; যাবদুত্তরীয়ং শাখাভ্রষ্ট করোমি তাবত্ যুযাম-
পেজ্জ্যাম [ব্যাজেন কুলেন সহ ইতি সম্ব্যাজং রাজ্যঃ বিলোকনার্থং কুল কৃতম্।]

সখীদ্বয়। মহাশয়, আমরা আপনার কোনরূপ অতিথিসৎকার কার নাই। পুনর্ব্বার
আমাদিগকে দেখা দিবেন একরূপ বলিতে লজ্জিত হইতেছি।

রাজা। একরূপ বলিবেন না, একরূপ বলিবেন না, আপনাদের দর্শনেই আমি পূরস্কৃত
হইয়াছি।

শকুন্তলা। অনস্থয়ে, অভিনবকুশাগ্রে আমার চরণ বিদ্ধ হইয়াছে কুরবকশাখার
আমার বকল সংযুক্ত হইয়াছে, যে গর্গীস্তু বকল মোচন না করি, ততক্ষণ তোমরাঃ

अपेक्षा कर। [छलपूर्वक विवश करिशा राजाके नेत्रिते सखीद्वयैर सहित निष्क्रान्त हईलैन।]

The two companions of Sakuntala.—Sir, we have shown no hospitality to you, we are ashamed to request you to visit us again.

King.—Don't don't say so, I have been honoured by the very sight of you.

Sakuntala.—Anasuya, the new-grown blade of a Kusagrass has pricked my foot, and my bark has got entangled in the branch of a Kuravaka tree. Wait for me till I disentangle it. [*Exit with her friend, making pretext for delay,—[and looking at the king.]*]

राजा । नगरगमनं प्रति मन्दं श्रुत्सुकं (उत्सुकस्य भावः इति शब्दः) यस्य सः तादृशः संवृत्तौ स्थिः । अनु पश्चात् यावा गमनं प्रयोजनमेषां इति अनुयात्रिकाः (यावाशब्दात् उन्) अनुचराः तान् तपोवनस्य नातिदूरेण समीपे इत्यर्थं निवेशये यम्—स्थापयेयम् । समेत्य तैः सह मिलित्वा । शकुन्तलाव्यापारात् शकुन्तलारूपात् वस्तुनः आत्मानं निवर्त्तयितुं निवर्त्तं कर्त्तुं न शक्नोमि ।

समहि —शरीरं पुरगच्छति, असंस्थितं चेतः प्रतिवातं नोयमानस्य केतीः चीनांशुकमिव पश्चात् धावति ।

शरीरं देहः पुरः अग्रे गच्छति किन्तु असंस्थितं चञ्चलम् चेतः, वातं अभिलक्ष्यो कृत्य इति प्रतिवातं लक्षणेनाभिप्रती आभिमुख्ये इत्यव्ययीभावः । वाताभिमुख नोयमानस्य उद्यमानस्य केतीः भ्रजस्य चीनांशुकमिव, * चीनदेशीइव उत्कृष्टं भ्रजवसनमिव पश्चात् धावति । शकुन्तलागतेन चेतसा विहीनेनेव शून्येन देहेन गच्छामि इति भावः । उपमालङ्कारः ।

* "In the Mahabharata and elsewhere the *Chinas* are mentioned among the Dasyus or non-Aryan races in the North and in the East of India. King Bhagadatta is said to have had an army of Chinas and Kuratas, and the Pandavas are said to have reached the town of the king of the Kulindas, after having passed through the countries *Chinas*, Tukharas and Daradas. All this is as vague as ethnological indications generally are in the late epic poetry of IndiaChinese scholars tell us that the name of China is of modern origin and only dates from the Thsin dynasty or from the famous Emperor Shi-hoang-ti, 247 B. C." Max Muller's India, what can it teach us

“দূরান্তিকার্থেভ্যঃ দ্বিতীয়াচ্চ, এষ্যী দ্বিতীয়া স্যাৎ পঞ্চমৌতীর্থেচ” ইতি নাতি-
দূরৈশ্চৈত্ব দ্বিতীয়া । “দূরান্তিকার্থেঃ ষষ্ঠান্যতরস্যাম্” ইতি তদীবনস্য ইতি ষষ্ঠী ;
পঞ্চমী অপি ভবতি ।

Change of voice.—শরীরেণ গম্যতে । অসংস্থিতেন চৈতস্যা চীনাগৃহকেনেব
ধাব্যতে ।

রাজা । নগরগমনের অতি আমার উৎসুক্য শিথিল হইয়াছে ; অনুচরবর্গের সহিত
মিলিত হইয়া ভগ্নোপবনের অনতিদূরে শিবির সন্নিবেশ করি । শকুন্তলাব্যাপার হইতে
আপনাকে নিবৃত্ত করিতে পারিতেছি না ।

আমার শরীর সম্মুখদিকে যাইতেছে, কিন্তু চঞ্চলচিত্তে বাতাসিমুখে নীহমান ধ্বজ-
বসনের স্থায় পশ্চাদ্গতিকে ধাবিত হইতেছে ।

King.—My eagerness for returning to the city has been slacken-
ed. I will go and encamp with my followers somewhere near (li-
terally, not very far from) this grove of penance. In sooth, I can
not turn myself away from this matter touching Sakuntala.

My body goes onward, but the restless heart runs back-ward
like the silken cloth of a flag borne against the wind. [*Exeunt all.*]

অথ নাত্যীক্যৈঃ অথাব্যং স্থলং যদন্তু তদিহ স্থগতং মতম্ ।

সর্ব্বথ্যাব্যং প্রকাশং স্যাৎ তদ্বৈদপবারিতম্ ॥

রহস্যন্তু যদন্তস্য পরাভ্যন্ত প্রকাশ্যতং ।

ত্রিপতাককরিণ্যান্যাপবার্য্যান্তরা কথ্যম্ ॥

অন্বীন্যামন্তনং যৎ স্যাত জনান্তে তজ্জনান্নিকম্ ।

কিং ব্রবীষীতি যদ্রাভ্যে বিনা পাবং প্রযজ্যতং ॥

শুলেবানুক্ৰমণ্যর্থং তৎ স্যাদাকাশপ্রাধিতম্ ।

যঃ কথ্যদর্থো যস্মাদগোপনীয়ঃ তস্যান্তরতঃ কুড়িসর্ব্বাঙ্গুলি নামিতানামিক
ত্রিপতাককলচ্চণং করং ক্রলা অন্বীন্যে সহ যস্মন্নরতে তজ্জনান্নিকম্ ; পরাভ্যন্ত
রহস্যকথনমপবারিতম্ । স্পষ্টমন্যত্ ।

স্থগতম্, আভ্যগতম্, অপবার্য and জনান্নিকম্ are all translated into
English by “aside” ; প্রকাশম্ by “aloud” আকাশ in the sense of
“in the air” is used in dramas as a stage direction when a
character on the stage asks questions to some one not on the
stage, and listens to an imaginary speech supposed to be a
reply, usually introduced by the words কিং ব্রবীষি ইত্যাদি ।

द्वितीयोऽङ्कः ।

[ततः प्रविशति विषखी विदूषकः] ।

कुसुमवसन्ताद्यभिधः कर्मवपुर्वेशभाषाद्यैः ।

हासकरः कलहरतिः विदूषकः स्यात् स्वकर्मजः ॥

स्वकर्म भोजनादि । वयसि भव इति वयस्यः स्निग्धः सुहृदित्यर्थः तस्य भावः तेन, हंतौ तृतीया, निर्विषः अत्यर्थं खिन्नः क्लेशितः इत्यर्थः । मध्यमङ्गः इति मध्याङ्गः, इति एकदेशिसमासः, “अङ्गोऽङ्गः एतेभ्यः” इति अङ्गादेशः, “रावाङ्गाहाः पुंसि” इति पुंस्त्वम् । ग्रीष्मे शुचौ विरला पवाणां पतनेन यदा छायायाः सङ्कुचितत्वात् अल्पा पादपस्य छाया यासु तासु ग्रीष्मविरलपादपच्छायासु । आद्विष्टाते गम्यते भ्रम्यते इति यावत् भौवादिकान् (द्विडि) द्विष्टधातोः गत्यर्थात् भावे लट् ।

पवाणां वृत्तगलितानां पर्णानां सङ्घरेण व्यतिकरेण सम्पर्केण इति यावत् कषायाणि कषायरसवन्ति अतएव कटुकाणि विस्वादानि । नास्ति नियता निश्चिता निर्धारिता इति यावत् वेला समयः यस्मिन् कर्मणि तत् यथा तथा अनियत-वेत्वम् । शूलनं पक्वं इति शूल्यम् ; शूलात् पाके इति यत् प्रत्ययः । शूल्यं मांसं तेन भूयिष्ठः इति शूल्यमांसभूयिष्ठः, मृगयाहतानां पशूनां मांसं शूलनं संस्कृत्य अभ्यवर्जयते इत्यर्थः । तुरगेण अश्वेन अनुधावनं राज्ञः पश्याद्गमनं तेन कण्डिताः क्लिन्नप्रायाः जातव्यथा इत्यर्थः सन्धयः प्रत्यङ्गसंश्लिष्टमस्यत्त्वानि यस्य तस्य, मम इत्यस्य विशेषणम्, कृतवानां कर्त्तरि वेति षष्ठी । दास्याः पुत्रैः इत्यत्र “पुत्रेऽन्यतरस्याम्” इति निन्दायाम् षष्ठा अलङ्भावः पाञ्चिकः । गच्छस्य स्फोटकस्य उपरि पिण्डकः विस्फोटकः व्रण इत्यर्थः जातः । अवह्नीनेषु राज्ञः वेगेन गमनात् पश्चात् दूरस्थितेषु । मृगानुसारेण इत्यत्र प्रकृत्यादिभ्ययेति तृतीया । तत्रभवतः इति विवक्षया षष्ठी । तत्रभवते राज्ञे इति चतुर्थीप्रयोगः साधोयान् ; यदा तत्रभवन्तं राजानं इति द्वितीयाप्रयोगः । “दृशेच्च” इति वार्त्तिकेन अणिकर्तुः कर्मत्वात् शक्नुनलिति उक्तं कर्म । तत्र पक्षे प्रयोज्यकर्मणः राज्ञः नीकत्वं । दृशिरत्र ज्ञानसामान्यार्थं इत्यु-हनीयः । ततश्चीकृत्वं वक्तुरिच्छाधीनं तथाच कारिका गौणे कर्मणि दुष्टादः प्रधाने नीहकृष्वहाम् । बुद्धिभक्षार्थयोः शब्दकर्मणाश्च निजेच्छया । प्रयोज्य-कर्मण्येषां श्रुतानां लादयोमताः ।

ঘনং লব্ধা ইতি ধন্যঃ ধনগণ্যলব্ধা ইতি যত্ তস্য ভাবঃ ধন্যতা সা নভবতি
ইতি অধন্যতা তয়া দুর্ভাগ্যেণ অনুকো কর্তারি ততীয়া। “বল্লীঃ” মিস্তরীৰ
নয়নযীঃ প্রভাতমাসীত্ “যস্য চ ভাবেন ভাবলক্ষণমিতি” সমসী যদা “বল্লী-
চানাদরী” ইতি অনাদরী সমসী, বল্লী বা।

আচারস্য সঙ্কীর্ত্তয়স্য কার্ণব্যস্য পরিক্রমঃ রীতিঃ পরিপাটীলিখাবত্ স ক্রতী
য়েন তং। বাচ্যঃ শরাঃ অস্বন্তে লিপ্যন্তে অনেন ইতি বাচ্যাসনং, ইচ্ছাসঃ ঘনুঃ ইতি
যাবত্ অম্ভাতীঃ লুট্—(অনট্ বা) তত্ হস্বে যাসাং তাभिঃ প্রহরণার্থেভ্য পরে
নিষ্ঠাসমস্যীভবতঃ ইতি হ্রস্বশব্দস্য পরনিপাতঃ। যবনীभिঃ যবনানাম্ ক্লেচ্ছলানি-
মেদানাং, যযাতিশব্দস্য তুর্ল্বসীঃ বশী চত্‌পন্নানাং বা স্ত্রীभिঃ; যবনশব্দস্য স্ত্রিয়াং
রূপদ্বয়ম্ (১) যবনী, যবনরমণী ইত্যর্থঃ (২) যবনানী লিপিমর্দে (a particular
kind of alphabet; the Assyrian alphabet). অঙ্গানাম্ পাদাদীনাং
ভঙ্গেন বিকলঃ বিধুর ইব; যদি एवं অনুষ্ঠায় অপি বিশ্রামঃ স্তম্ভয়াবিরামাদিত-
ভাবঃ লম্বয়ঃ; সম্ভাবনায়াং লিঙ্।

[তাহার পর বিষয় বিদূষক প্রবেশ করিল]

বিদূষক। [নিশ্বাস পৰিত্যাগ করিয়া] দেখিলে, মুগয়াশীল এই রাজার বয়স হঠাৎ
অত্যন্ত কষ্টে পাইতেছি। এই মুগ এই শূকর এই ব্যায় এইরূপ করিয়া মধ্যাহ্নকালেও গ্রীষ্ম-
নিবন্ধান বিরলচ্ছায়া বনশ্রেণীতে কানন হইতে কাননান্তরে ভ্রমণ করিতে হইতেছে।
রক্ষণজাদির সংসর্গে কষায় ও কটু গিরিনদীর জলপান করিতে হয়। শূলপক্ষ মাংসই
প্রধান আহার, তাহার আবার সময়েক কোন স্থিততা নাই। অথপৃষ্ঠে অনুধাবনহেতু
অঙ্গপ্রত্যঙ্গাদির সাক্ষাৎ ব্যাধিত; হৃৎকরঃ রক্তিতে স্তম্ভে শয়ন হয় না। তারপর
অতি প্রত্যাঘে দাসীর পুত্র পক্ষিলুপ্তকদিগের অরণ্যপ্রবেশের কোলাহলে জাগিয়া
উঠি—ইহাতেই যে যন্ত্রণার শেষ তাহা নয়। ইহার পর ফোটকের উপর বিস্ফোটক
হইয়াছে (গোদের উপর বিষফোড়া হইয়াছে); গতকলা আমার পশ্চাৎ পাড়িলে
সুগের অনুসরণক্রমে আশ্রমে প্রাবল্লী নরপতিকে আমার দুর্ভাগ্যদেবতা শকুন্তলানামক
ভাপসকন্যা দেখাইয়াছেন। এক্ষণে কোনরূপেই নগরগমনের মন করেন না। আজও
সেই কন্যা কে চিন্তা করিতে করিতে নরপতির চক্ষুর উপর রাত্রি প্রভাত হইল।
উপায় কি? নরপতি আতঃকালের কর্তব্যাদি সম্পন্ন করিয়াছেন, তাহার সহিত
সাক্ষাৎ করি। [কিছুদূর গমন করিয়া এবং অবলোকন করিয়া] এই যে কাঞ্চীক-
হস্ত বনপুষ্পমালাধারী যবনীপাবিবেষ্টিত প্রিয়বয়সা এইদিকেই আসিতেছেন,
অঙ্গভঙ্গবিকলের ছায় দাঁড়াইয়া থাকি, যদি এক্ষণেও বিশ্রামলাভ করিতে পারি।
[নিজের যষ্টি অবলম্বন করিয়া দাঁড়াইয়া রহিল]।

[Enter Bidushaka (the jester) in a melancholy mood.]

Bidushaka —[Sighing] Have you seen? I am emaciated with

sorrow on account of being an attendant of this king of sporting propensities. Here's a deer ; there's a boar ; yonder is a tiger ! In this way we have to toil on in the noontide from forest to forest, where in the woods there is no shade in this summer. We have to drink the foul water of the mountain-streams, having an acrid taste by reason of being filled with (dry) leaves. Then we have to swallow down food consisting mainly of flesh roasted on spits, at irregular hours. With joints all strained by running (after the king) on horse-back, I cannot sleep peacefully even at night. Then at the earliest dawn I am awakened by the rascals, the huntsmen, with their din, while entering the forest. Nor do my troubles end here. A fresh boil has risen upon another. Yesterday while we were lagging behind, the king entering the hermitage after a deer was shown by my ill-luck the hermit's daughter, named Sakuntala. Now he does not think of returning to the city. Last night wore away over his eyes wide awake, thinking of the damsel. What is to be done ? Let me visit him who (by this time) has done his morning duties. [*Walking and looking about*]. Here comes my friend attended by the Yavana women with bows in their hands and wearing garlands of wild flowers. Well ! Let me stand here as though my limbs have been crippled and maimed ; if thus I may get rest, [*stands leaning on her staff*].

[तत इति—निर्दिष्टमनतिक्रम्य इति यथानिर्दिष्टम् (अव्ययीभावः) यथानिर्दिष्ट परिवारः यस्य सः (घञि उपसर्गस्य बहुलमनुष्येषु इति परेर्नदीघलमनुष्यत्वात्) ।

राजा । काममिति—कामं प्रिया न सुलभा मनसा तद्भावदर्शनायासि मनसिजे अकृतार्थेऽपि उभयप्रार्थना रतिं कुरुते । ११

काम अकामेनापि मया एतत् अनुमन्तव्यमित्यर्थः अकामानुमतौ काममित्यमरः इति विद्यासागरकृतव्याख्यानमेव सम्यक् कामं अतर्थात् प्रिया इति राघवभट्टव्याख्यानं न मजीरमं कामं चानुमतौ स्मृतमिति मेदिनी ;—प्रिया शकुन्तला न सुलभा न अनायासलभ्या ; किन्तु मनः समचित्तं तस्या प्रियायाः भावस्य चित्ताभिप्रायस्य भावः सत्तात्त्व्यभावाभिप्रायचेष्टात्मजन्मसु इति मेदिन्यमरौ दर्शने परिज्ञाने आश्रयति चेष्टते इति तद्भावदर्शनायासि यस्यतेः णिनिः । कीदृक् अस्याः चेतो मां

प्रति इति श्राव्यमुत्सुकं मे मनः इत्यर्थः । यदीयं न सुलभा किन्तिहिं अस्याः भाव-
ज्ञानेन प्रयोजनमिति शङ्कां निरस्यद्वाह—मनसि जायते इति मनसिजः । (सप्तम्यां
जनेडः तत्पुरुषे कृति वहुलम् इति सप्तम्या अलुक्) तस्मिन् मनसिजे मनोभवे
कन्दर्पे इति यावत् अकृतार्थे अपि अचरितार्थे अपि उभयोः परस्परस्य प्रार्थना अन्वित-
समायमेच्छा रतिं अनुरागं सकोषं मुदमिति यावत् रतिः कामस्त्रियां रागे सुरतगुह्ययो रिति मेदिनी ।
कुरुते तनोति । इच्छायामचरितायां नमपि इतरैतरस्य अनुरक्तिव्यञ्जकव्यापारा-
वलीकनेनोभयोरिव मुपगततां भवति इत्यर्थः ।

Change of voice.—उभयप्रार्थनया रतिः क्रियते ।

[क्वितं हास्यं कृत्वा] एवं आत्मनः स्वस्य अभिप्रायेण अभिलाषानुसारिण्य सन्धा-
विता उन्नीता अनुमिता इति यावत् इष्टजनस्य दयितजनस्य चित्तहृतिः मनोहृतिः
येन सः आत्माभिप्रायसम्भावितेष्टजनचित्तहृतिः प्रार्थयिता विङ्मयते प्रायेण प्रताप्यते ।
यः खलु कस्याचित् अनुरक्तः सन् तस्याः चेष्टादिकं अनुरागान्धः स्वाभिप्रायानुकूल
तर्कयति स वस्त्रिणी भवति ।

एतदेव प्रपञ्चेनाह सिग्धमिति—तया अन्यतोऽपि नयने प्रेरयन्त्या यत् सिग्धं
वैचित्तं, नितम्बयोः गुरुतया विलासादिव मन्दं यच्च यातम्, मा गा इति उपरुद्धया
तया सा सखी सासृयं यत् उक्ता तत्सर्वं मत्परायणं किल ; अहो कामी स्वतां
पश्यति ॥२५॥ ॥२॥

अन्यतः अन्यस्मिन् विषये नयने लोचने प्रेरयन्त्या प्रेषयन्त्या यथा यत् सिग्धं प्रीति
पूर्णं वैचित्तं दृष्ट अन्यवस्तुदर्शनावभरे सानुरागं यत् विलीकितं ; नितम्बयोः गुरुतया
वैपुल्यात् विलासादिव तात्कालिको विशेषस्तु विलासोऽङ्गक्रियादिषु इत्युक्तात् रति-
व्यञ्जकचेष्टाभेदादिव मन्दं धीरं यच्च यातम् गतम् ; मा गाः (इणोलुङ्गोति गादेशः)
मा गच्छ इति उपरुद्धया निषिद्धयो अपि तस्या सा सखी प्रियंवदा असूयया सह वर्ध-
मानं यथा तथा इति सासृयम् सखीभन्त्यर्थ उक्ता “का मे विस्मयस्येति” कथिता
तत् सर्वं मत्परायणं अहमेव परं अयम् आश्रयः यस्य तत् सामेव उद्दिश्य कृत-
मित्यर्थः ; अत्र किलेति सम्भावनायाम् अहो आश्रयम् कामी जातपूर्वरागी जनः
स्वतां पश्यति नायिकाकृतमनप्रमुखं चेष्टितं आत्मनि अनुसृत्यैतत्कं मन्थते इत्यर्थः ।
शार्दूलविक्रीडितं हृन्दः तल्लक्षणं । सूर्याद्यैर्मसजासताः सगुणः शार्दूलविक्रीडितम् ।

Change of voice.—प्रेरयन्ती...वैचित्तवती...जातवती ; “मा नायि”
इत्युपरुद्धा तां सखीं यदुक्तवती ; तेन सर्वेण मत्परायणेन (मूयते) ; कामिना
स्वतां दृश्यते ।

[তাহার পর যথানির্দিষ্ট পরিবার রাজা প্রবেশ করিলেন]

রাজা। শ্রিয়া সুলভ নহেন ইহা স্বীকার করিতে হইবে। কিন্তু আমার চিত্ত তাহার অভিপ্রায়াদিপরিক্রান্তের জন্ত উৎসুক। (কারণ) মনোভাব (অভিলাষ) চরিতার্থ না হইলেও, উভয়ে উভয়ের প্রতি প্রার্থনাশীল ইহা জানিতে পারিলে আত্মান অশ্রুত হয়। [দ্বৈবং হস্ত করিয়া] :যে কাম্য ব্যক্তি নিজ অভিপ্রায়ানুসারে বস্তুজনের চিত্ত-বৃত্তির অনুমান করেন তিনি বঞ্চিত হন।

তিনি অল্প বস্তুতে নয়ন ফিরাইবার সময় যে স্নেহপূর্ণ দৃষ্টিপাত করিয়াছেন, নিতম্বের গৌরবহেতু, যেন বিলাসের সহিত, ধীরভাবে যে গমন করিয়াছেন ; গমন করিও না এইরূপে নিষিদ্ধ হইয়া সখী প্রিয়ংবদাকে যেরূপ ক্রুদ্ধভাবে বলিয়াছিলেন সে সমস্তই আমার উদ্দেশ্যে করিয়াছেন। কি আশ্চর্য্য, কাম্য ব্যক্তি সমস্তই অভিপ্রায়ানুকূল বিবেচনা করেন।

[Enter king Dushyantra, attended by a retinue described above.]

King.—True, the object of my love is not to be easily obtained ; yet my mind is eager to know the disposition of her heart. Though desires are not satisfied, yet (the knowledge of) mutual attraction is (itself) gratifying. [Smiling] Thus a lover, judging of the feeling of his beloved one by his own desires, is deluded.

The affectionate glances she stole at me while directing her eyes towards other object ; the slow paces with which she went because of the largeness of her hips ; (but appearing to move) in a gait indicative of her amorous sentiment, and what she in anger said to her companion (Priyambada), when she was forbidden with (such words as) “do not go”,—all these are (intended) for me. Ha ! A lover looks upon (everything) to be centred in himself.

বিদূষকঃ। [তথ্যেতি যষ্টিমবলম্বা ত্যত এব] ইতী চ পাটী চ ইতি
 ইতাপাদং প্রাক্ষরত্বাত্ ইতী একবদ্ধাবঃ ন প্রসরতি আশীর্ষ্যবলাবসরী ব্রাহ্মণ্যর্থা
 দক্ষিণতীক্ষ্ণীকীর্ণনং প্রসিদ্ধম্। ব্যখ্যাতত্বাত্ নাহং ইতী ভক্তীকথিতুং সমর্থঃ অতঃ
 বানিব ইতি বাক্তৃমানং স্বার্থে মাদব্ প্রত্যয়ঃ ক্বচিৎ স্বার্থিকাঃ প্রকৃতেল্লিঙ্গবচনান্মতি-
 বর্তনে ইতি মাধ্যবচনাত্ ক্রীতবলম্ তেন জীবয়িষ্যামি জয়তি ভবান্ ইতি আশীর্ষ্যবর্ণ-
 নপ্রকৃত্যেতৎকথ্যর্থঃ। জাযসি ইতি জ্যলান্ জয়তিঃ কর্মণি লট্ “ক্রীড়জীনা খী”
 ইতি ইকারস্য আত্মে পুণাগমঃ। In the presence of the affix ণি the
 final vowels of the roots ক্রী, ইড্ and জি are changed into আ
 and পুন্ is the augment.

রাজা। কৃত ইতি গাত্রাণ্য অঙ্গানাং উপধানঃ বৈজ্ঞান্যম্ । ~~অঙ্গানাং~~সামর্থ্যম্
ইত্যর্থঃ ।

বিদূষকঃ। অনাকুলং আকুলং জ্ঞাত্বা ইতি ।

রাজা। তস্য ঈতঃ সরিতী বয়ঃ ।

বিদূষক। [সেইরূপে দাঁড়াইয়া] হে বয়স্তু আমার হস্তপদ নড়াইবার শক্তি নাই ।
কেবল বাক্যের দ্বারা আশীর্বাদ করি ।

রাজা। এইরূপ অঙ্গবৈকল্য কি নিমিত্ত হইল ?

বিদূষক। “কন” জিজ্ঞাসা করিতেছেন ; স্বয়ং চক্ষুতে আঘাত করিয়া জল পড়ি-
তেছে কেন ইহা জিজ্ঞাসা করার স্থায় আপনার প্রশ্ন ।

রাজা। আমি বুঝিতে পারিলাম না ।

বিদূষক। হে বয়স্য বেতস্বক্ষ যে কুজের স্থায় হয় সে কি স্বীয় প্রভাবে অথবা
নদীর বেগপ্রভাবে ।

রাজা। নদীবেগ তাহাব কারণ ।

Bidnshaka.—[*In the same attitude.*] Ah ! friend, my hands and
feet cannot move ; so by words alone I will offer benediction.

King —Whence is this paralysis of your limbs ?

Bidushaka.—You ask “whence?” This is as much as to ask
the cause of tears in the eye after having yourself pricked it.

King.—I don't understand you.

Bidushaka.—Does the cane imitate the action of a humpback
because of its own force or of that of the current of a stream ?

King.—The cause thereof is the current of the river.

বিদূষকঃ। সমাপি ভবান্ ।

বিদূষকঃ। প্রজাপালনাদীনি রাজ্যঃ কৰ্ম্মাণ্যনি বিদ্বায দ্বিস্তৈঃ শার্দ্দূলপ্রপ্ৰতিভিঃ
পশুভিঃ সমুলতয়া ভীষণৈঃ অগ্নিন্ অরম্ভ্যে কিরাতাণাং হণিসামস্তায ভবতীঃবস্থানম-
যুক্তমিত্যর্থঃ । প্রতিদিনং পশুলামনুধাবনৈঃ জাতব্যাঘানাং নামাণাং লাহং প্রমুঃ । অতী
যাষে ভবন্তমেকমপিদিনং বিশ্রামায ।

বনে শরন্তি য়ে তেঘা (শরৈঃ) হণিরিব হণিঃ যস্য তেন ; উপমানপূৰ্ব্বপদৌ
বহুব্রীহিহ্রস্বতরপদলোপয ; অগ্নি অগ্নি ইতি প্রত্যহং বীমার্থে অব্যযীমাবঃ নপুস্কাদন্য-
তবস্থ্যম্ ইতি পাচিকঃ টচ্ প্রত্যয়ঃ ; তদভাবে প্রত্যহ ইতি পদং স্মাত্ । শ্বাপদাঃ
শুন ইব পদানি এষা ইতি শ্বাপদাঃ উপমানপূৰ্ব্বপদৌ বহুব্রীহিহ্রস্বতরপদলোপয ।
শুনী দলদংড়া কর্ণকুন্দবরাহপুশ্চপদেষুদীর্ঘাবাণ্যঃ ইতি পূৰ্ব্বপদস্য দীর্ঘত্বম্ । The
penult vowel অ of শুন is lengthened when দল, দংড়া, কর্ণ, কুন্দ

बराह, पुच्छ and पद enter into a compound form with it, forming the last member of the compound. यद्वा युनः इव आपद एव्यः इति (युन् + आपद + अच्) तेषां समुत्सारणैः अनुधात्रनैः संक्षेभितः सञ्चलितः झषीभूतः इति यावत् व्यञ्जितः इत्यर्थः सन्निवन्धः संयोगस्थलं येषां तेषाम् । गात्राणामित्यव कथीगलक्षणा षष्ठी कर्मणि । एकञ्चतत् अहयेति एकाहः ; रात्राङ्गाहः पुंस्त्वम् । राजाहः सखिभ्यष्टच् इति टच् । उत्तमैकाभ्याश्च इति निषेधात् न अङ्गादेशः । अत्यन्तसंयोगे द्वितीया ।

विदूषक । आमारु ओ अपनि ।

राजा । किरूपे ?

विदूषक । आपनि राखकार्य परित्राग करिशा अदृण भौषण हाने वनछेरर वृत्ति अवलम्बन करिलेन, मउइ अतिदिन बापनदिगेर अमूसरण करिशा आमार गात्रेर सकृन्तल सकलित आस हईयाहे ; अन्नशतजातिर उगेर आमार अडूह नाई । अतएव अर्थना एकदिनओ विश्राम करिबार जसु आमारे निदास दिउने ।

Bidushaka.—Mine too are you.

King.—How so ?

Bidushaka.—Here in this awful region you are living the life of a man of the forest, (a forester), neglecting your duties as king. In sooth, I am no master of my own limbs, the joints of which have been shaken by pursuing every day the wild animals. I request you, therefore, to let me have one day at least for rest.

राजा । [स्वगतम्] काश्यपस्य कण्डस्य सुतां शकुन्तलां अनुसृत्य मम चेतः स्रग्धायां विक्ष्वं अर्जुत्सङ्गमानं अनुत्सुकमित्यर्थः । स्मरणकर्तृकत्वम् चेतसि उपचरितम्, ततः समानकर्तृकत्वनिर्व्याहात् व्यप्रयोगः ।

कुतः नेति—अधिव्यं आहितसायकं इदं धनुः मृगेषु नमयितुं न शक्तः अस्मि ; येः प्रियायाः सह वसतिमुपेत्य सुग्धबिलीकितोपदेशः कृतः इव ।

अधिकृता व्या येन तत् अधिव्यं सगुणं, आहितः सहितः संयोजित इति यावत् सायकः बाणो यस्मिन् तत् इदं धनुः शरासनं मृगेषु हरिणेषु नमयितुं समस्तं कर्तुं शक्यान् लक्ष्यीकृत्य आकट्टमित्यर्थः न शक्तः समर्थोऽस्मि । कुत एतदशक्तत्वं इति चेत् तत्राह येः हरिणैः प्रियायाः शकुन्तलायाः सह वसतिः इति सहवसतिः तां “सह सुपा” इति समासः उपेत्य प्राप्य, प्रियं यद् सह संविख्या इत्यर्थः सुग्धं चित्ताकर्षकं यत् बिलीकितं प्रेक्षणं तस्य उपदेशः कृतः ; सधुरचकितप्रेक्षणं प्रियया हरिणैः शिथिलमतलेन बधाहः—

तथाच कुमारि—अधीरधिप्रेक्षितमायताच्या

तया गृहीतं नु मृगाङ्गनाभः

ततो गृहीतं नु मृगाङ्गनाभिः ॥

अनुपसृष्टात् नमे णिचि नमयति, नामयति, इति पदद्वयं भवति उपसृष्टात् नु नित्यं क्रयः । विलोकितामिति नपुंसके भावे ज्ञाः । सी नाश इत्यध्यात् खलु (एक) प्रत्ययेन सायकः सिद्धः अत्र यच्छब्दस्य उत्तरवाक्यगतत्वेनोपादानेन सामर्थ्यात् पूर्ववाक्ये तच्छब्दस्यार्थत्वम् ।

Change of voice.—शक्तेन न भूयते । 'ये...सुखविलोकितीपदेशं कृतवान् ।

राजा । [अगत] ए एडेरूप बलि, काष्ठपशुं ठाके मने करिण। आमारुं छिन्न गृगण अमृंशक ; कारण—

ये गृगण शिग्रर सहित वान करिण। मधुर विलोकने उपदेश दिशाछे ताहादेर अति, मृगण, वानसहित एडि धनूः आकर्षण करिते पारितेछि ना ।

King.—[*Aside*] He says so. My mind too, recollecting the daughter of the hermit Kasyapa, is disinclined to hunting.

I cannot bend my bow, well-strung and with an arrow set to it, against the deer, which, enjoying the companionship of my beloved one, have taught her, as it were, the sweet glances.

विदूषकः । [राज्ञः मुखं विलोक्य] अन्यतकिमपि चिन्तयति भवान् नमेवचः श्रुतम् भवता । जनशून्ये अरण्ये रुदितमिव ममेदं निवेदनं निष्फलं जातम् ।

राजा । [सन्धितम्] भवादृशस्य प्रियमुद्धदः वचनं नातिक्रमितुं शक्यमिति मृगयाविरतस्मिहामि ।

राजा । वयस्य अथमपेक्षस्व न मे वाक्यमवसितं किमपि अवशिष्टमस्ति ।

राजा । लब्धविश्राममुखेन त्वया कस्मिंश्चित् अक्षेशकरे व्यापारे साहाय्यकं मे कार्यम् ।

नास्ति आयासः क्लेशः यस्मिन् तस्मिन् । यसु अयि इति धातोः आङ्पूर्वात् घञि आयासः । यस्—लट् यव्यति यसति, लिट् ययास, लङ् अयासीत्, अयसीत्, अयसन् ; ज्ञाः यत्नः । सङ् अयते एति वा इति सहायः ; अयधातोः इणधातोः वा पचाद्यच् इति अच् । सहायस्य भावः इति साहाय्यं सहायशब्दान् व्यञ्जततः स्वार्थे कन् । वृञ् प्रत्यये साहायकं इति पदं भवति ।

विदूषक । [राज्ञार मूत्रर दिके दृष्टिपात करिण।] अपनि अञ्च किछु भाविते-छेन, आमार अरण्ये रौप्यम हईल ।

राजा । [श्लेशं हाना करिण।] अञ्च आर कि मने करिण, 'वक्रुवाक' अतिक्रम करिवांर योगा नहे, एडिअञ्च दांड़ाईमा रहिशाछि ।

विदूषक । दीर्घजीवी हउन [गमन करिते हैछूक हईन] !

राजा । वयसा, अपेक्षा कर, आमार बाक्यार शेष हर नई ।

विदूषक । आछा करन ।

राजा । तूमि बिआखु हईरा आमार एकटि अनारासकर कार्ये सहार हईवे ।

Bidushaka.—[*Looking in the kin's face*]. You have something on your mind and are uttering it to yourself. I have wept in a forest ; (my prayer has been made to no purpose).

King.—[*With a smile*]. What else ? The request of a friend should not be neglected ; and therefore I stay.

Bidushaka.—May you live long ! [*wishes to go away*].

King.—Stop (a moment) my friend ; what I have to say is not done.

Bidushaka.—Be pleased to command.

King.—When you have rested yourself, you must assist me in a business which is not fatiguing.

विदूषकः । मीदकस्य खाद्यभेदस्य खण्डिकायां भोजने मया सहायनं भाव्यं कश्चित् ; तेन हि अयं जनः अहमित्यर्थः सुगृहीतः विचार्य गृहीतः । अहमेव तस्य व्यापारं योग्यतमः ।

राजा । यत्र विषये वक्ष्यामि ; कीव हारदेशे वर्तते ।

दौवारिकः । [प्रक्षम्य] ।

हारं रक्षति तत्र नियुक्तो वा इति दौवारिकः हारशब्दात् ठक् “हारादीनां च” हार इत्येवमादीनां ग्रन्थान् उत्तरपदस्याचामादेरचः स्थाने वृद्धिर्न भवति पूर्वो तु ताभ्यामैजागमौ भवतः ॥ काशिका । ऐच् *i. e.* ऐ and औ are the augment just before the य and व respectively of words such as हार and others.

Similar instances—वैयासिकी, श्रौवापद &c. ।

राजा । रैवतक इति दौवारिकस्य नाम । आङ्पूर्वात् ह्यतेः कर्मणि लोट् । आह्वयताम् ।

अर्हयामाङ् पूर्वात् ह्यतेः कर्त्तरि आत्मनेपदं भवति ॥ हे लट्—ह्यति, लिट् लुङ्वाव, लुङ् अह्वत्, क्तः ह्वतः ।

दौवारिकः । [निष्क्रम्य सेनापतिना सह पुनः प्रविश्य] । आज्ञावचनं प्रदातुं लृङ्कण्डः लट्प्रथमः इत्येव दत्ता दृष्टिर्येन तादृशः । अथातोऽर्थान्तिक्ते आर्थ इति पदं सिद्धम् ।

বিদূষক। মোদকভোজনে কি (সহায়তা করিতে হইবে)? তাহা হইলে এই ব্যক্তিকে গ্রহণ করা উত্তম হইয়াছে।

রাজা। যে বিবরে বলিব। এখানে কে আছে?

দৌবারিক। [প্রবেশ করিয়া প্রণামপূর্বক] বামী আদেশ করুন।

রাজা। রৈবতক, সেনাপতিকে আহ্বান কর।

দৌবারিক। (যাহা আদেশ করিলেন) তাহা (করিতেছি); [নিগত হইয়া সেনাপতির সহিত পুনঃ প্রবেশ করিয়া] এই যে প্রভু আজ্ঞা প্রদানের জন্ত উৎকণ্ঠ হইয়া এইদিকে দৃষ্টিপাত করিয়া রহিয়াছেন। আপনি সমীপে গমন করুন।

Bidushaka.—In eating sweetmeats? Then this person has been rightly chosen.

King.—In what I will tell you. “Ho! who is there?”

Warder.—[*Entering and bowing*]. Let my liege be pleased to command.

King.—Raibataka, call in the general of the army.

Warder.—What your majesty commands (I obey). [*Exit and re-entering with the commander*]. There is his majesty on the point of giving out his words of command, and looks this way. Be pleased to go near him.

সেনাপতিঃ। দৃষ্টাঃ দীপাঃ যব সা দৃষ্টদীপা অপি স্নগয়া স্বামিনি প্রভৌ দুয্যন্তে কেবলং গুণঃ এব সংহতা। যদ্যপি স্নগয়ায়া বহুবী দীপা দৃষ্ট্যন্তে, তথাপি অস্নগয়াং তু সা কেবলং গুণপরিচায়িনী ভূতা। স্নগয়তে ভাবৈঃ শ্চ স্ত্রিয়া স্নগয়া।

তথাহি দেবঃ দুয্যন্তঃ গিরিচরঃ নাগঃ ইব, অনবরতধনুজ্যাংস্কালনক্রূরপূর্ব্যং বহিকিরণসঙ্ঘিষ্ট, স্বেদলিঙ্গৈঃ অমিশ্রং, অপচিতমপি ব্যায়তল্যাত্ অলল্যং প্রাণসারং গাঢ়ং বিমর্শিতং। ৪।

গিরৌ পর্বতে চরতি ইতি গিরিচরঃ (চরিতঃ) নাগঃ গজ ইব অনবরতং নিরন্তরং ধনুঃ কাম্যুৎকল্য জ্যায়াঃ গুণস্য মৌল্যে জ্যা শিঙ্খিনী গুণ ইত্যমরঃ, আস্কালনে নিষ্কুরীষী ইতি ষিচ্চি আত্মে আস্কায়তি (আস্কালয়তি) ইতি রূপম্। ততো ল্যুটি আস্কালনম্ তেন আকর্ষণেন ক্রুরঃ কঠিনঃ কৰ্কশ ইতি যাবত্ পূর্ব্যঃ নাভিরাম মূর্জানং যাবত্ দৃষ্টভাগঃ যস্য তত্ অনবরতধনুজ্যাংস্কালনক্রূরপূর্ব্যম্, রবেঃ কিরণান্ রশ্মীন্ সঙ্ঘিষ্ট, সৌদ্রং সমর্থম্ “নলীকিত্যাদিনা” ঘণ্টীনিষেধাত্, “গম্যাদীনামুপ-সংস্থানম্” ইতি দ্বিতীয়য়া সমাসঃ। স্বেদানং ঘর্ষণজলানাং লিঙ্গৈঃ কণ্ঠৈঃ অমিশ্রম্ অমিশ্রং বলিষ্ঠত্বাত্ অল্লিঙ্গতয়া স্বেদেন অনাপ্তম্ অপচিতমপি ক্রুরমপি সত্ ব্যায়তল্যাত্ দীর্ঘত্বাত্ অলল্যং ক্রুরত্বেন ন শ্রায়মানং, প্রাণঃ বলং, শক্তিঃ পরাক্রমঃ

পাণ্যঃ ইত্যমরঃ প্রাণী হৃদ্যাকতে বীলী কাব্যজীবিনিলী বলী । পুংলিঙ্গঃ পুরিনে
বাস্তলিঙ্গঃ পুংলিঙ্গাत्मसु ॥ इति मेदिनी । सारी यस्य तत् प्राणसारं वल्लिर्ह
गावं वपुः विभर्त्ति धारयति ।

आङ्पूर्वात् यमेः क्तः व्यायतः, तस्य भावः व्यायतलम् । यम् लट् यच्छति,
लिट् ययाम् ; लुङ् अयंसीत् । अपपूर्वात् चिनीतेः क्तः अपचितः ।

चि लट् चिनीति चिनुते ; लिट् चिकाय, चिचाय ; चिक्ये, चिच्ये ; लुङ्—
अचैषीत् अचैष्ट ;—चिनीतिः द्विकर्मकः ; दुहादिषु अन्तर्भवति ।

सम् + चि—सञ्चयः ।	उत + चि—उच्चयः राशिः ।
उप + चि—उपचयः वृद्धिः ।	नि + चि—निचयः समूहः ।
अप + चि—अपचयः क्षयः ।	आ + चि—आचितिः व्याप्तिः ।
————— अपचितिः पूजा ।	प्र + चि—प्रचयः वृद्धिः ।
परि + चि—परिचयः संसर्गः ।	वि + चि—विचितिः । अन्वेषणम् ।
	निर् + चि—निश्चयः, संशयच्छेदः ।

Change of voice.—देवेन दुष्यन्तेन गिरिचरेण नागेन इव... भियते ।

[उपपेय] गृहीताः परिज्जाताः आपदाः लक्षण्याया आपदानां प्रचाराः
अवस्थानानि इत्यर्थः यत्र तत् तादृशं अरण्यम्—अन्यत्र अत्र स्थाने इत्यर्थः ।

राजा । मृगयां अपवदति निन्दति इति मृगयापवादी (वदेः णिनिः) तेन
माठव्येन विदूषकेण मन्दः हतः उत्साहः मृगयां प्रति आग्रहः यस्य तादृशः कृतः ।

नेनापति । [राजাকে अवलोकन করিয়া] মৃগয়ার অনেক দৌষ দৃষ্ট হয় সত্য
কিন্তু এষ্ট মৃগয়া প্রভূতে কেবল গুণরূপে পরিণত হইয়াছে ।

পক্ষীতীয় গজের স্থায় প্রভুর দেহ অতি বলিষ্ঠ নিরন্তর ধনুঃগাঁকর্ষণে ইঁহা
দেহের পূর্বাব্দী কর্কশ হইয়াছে ; শরীর সূর্য্যাকরণ সন্ধ্যা করিতে সমর্থ । (এত
পরিশ্রমেও) গাঁজে শ্বেদবিন্দুর সম্পর্ক নাষ্ট এবং যদিও অঙ্গাদি ক্লেশ হইয়াছে তথাপি
দীর্ঘতাতেই কাশের উপলক্ষি হটেতেছে না ।

[সমীপে গমন করিয়া] প্রভুর জর হউক । অরণ্যে আপদাদির অবস্থান পরিজ্ঞাত
হইয়াছে ; অথ্য জানে কি নিমিত্ত অবস্থান করিতেছেন ?

রাজা । মাঠেই মৃগয়ার নিম্না করিয়া আমার উৎসাহভঙ্গ করিয়াছে ।

General.—Though there are to be seen evil consequences of hunting, yet to our lord it has been productive of benefit alone. For, our lord, the king, like an elephant that roams over mountains, bears a frame full of vigour and life. The fore-part of his body has become rough and hard by reason of frequently pulling the

bow-string ; it can sustain the heat of the sun ; and never do drops of perspiration spread over it (for any amount of toil) And though it has become a little thin and wasted, yet, because of its vast proportions, it is not perceived to be so

[*Going near*]. Victory to our lord the king. The wild beasts have been traced in the forest ; why does your majesty stay elsewhere ?

King.—Disparaging the chase, Mathavya has lessened my rest for it.

सेनापतिः । [जनान्तिकम्] स्थिर दृढः प्रतिबन्धः, निषेधे अभिप्रायदाक्यमित्यर्थः ब्रह्म तादृशः भव । अहं तावत् प्रभो अभिप्रायं परिज्ञातं हृन्दानुवर्त्तनं करिष्ये [प्रकाशम्] विधीयते यः सः स एव विधेयः वैधेयः मूर्खं विपुष्पात् दधातेः कर्मणि यत् ततः स्वार्थे ण् । एष माठव्यः प्रलपत उन्मत्तवत् प्रलापवाक्यं वदतु ; तव आस्थां माकाशौरितिभावः । अत्र विषये मृगया श्रेयसी न वेति निर्णयाय प्रसुरेण प्रमाणम् ।

वपुः मेदश्चेदकशीदरं लघु उत्थानयोग्यं भवति । मत्त्वानां भयक्रीधयोः विकृतिमत् चित्तं लक्ष्यते । धन्विनां स च उत्कर्षः यत् चले लक्ष्ये इषवः सिध्यन्ति ; मृगयां मिथैव व्यसनं वदन्ति ईदृक् विनोदः कुतः । ५१

सम्प्रति मृगयागुणान् स्तुवन्नाह — यपुः मृगयाशीलस्य जनस्य शरीरं मेदसां वपानां वसानामिति यावत् मेदस्तु वपा वसा इत्यमरः केदेन ज्ञेयेण लक्षणं अस्थूलं उदरं वस्त्रिन् तत् तादृशं अतएव लघु भवतु उत्थानस्य सर्व्वकर्मसु उद्यमस्य योग्यं समर्थं भवति किञ्च सत्वानां मृगयायां हन्यमानानां जन्तूनां भयञ्च क्रीधञ्च तौ तयोः भयक्रीधयोः सम्बन्धिनौ या विकृतिरन्यथाभावः सा विद्यते यस्य तत् ; यदा भय-क्रीधयोः समुत्पन्नयोः सतीः (भावे सप्तमी) विकृतिमत् विकारयुक्तं चित्तं लक्ष्यते अनुभूयते ज्ञायते इत्यर्थः । प्राणभयेन पलायनपराणां सत्वानां कीदृशी चेतीविकृतिः ; पलायनाद्यमाणां, प्राणरक्षार्थे वज्रपरिकराणां क्रुद्धानां प्राणिनाञ्च कीदृशी मनसो विकारः इत्येतत् सर्व्वं मृगयाया एव परिज्ञायते । धन्विनां (धनुःशब्दात् मत्त्वर्थीये-निप्रत्ययेन निपातितमिदं पदम्) धानुष्काणां स एव उत्कर्षः नैपुण्यातिशयः यत् चले चञ्चले धावमाने इति यावत् लक्ष्ये वेधनीये मृगादौ इषवः वाणाः सिध्यन्ति सफला भवन्ति लक्ष्यं विध्यन्ति इत्यर्थः । ईदृशां बहूनां गुणानां हेतुभूतां मृगयां मिथैव व्यसनं कामजं दाप्यं, व्यसनं विपदि भङ्गी दीपे कामजकोपजे इत्यमरः, वदन्ति ; ईदृक् विनोदः चित्तविनोदनीपायः कुतः न कुतोऽपि सम्भवति इत्यर्थः ।

काश्यापादनेन देहस्य सर्वकर्मक्षमत्वम्, प्राणिनां भयक्रीडनव्यभिचितविकृतिलक्षण-
परिज्ञानं धनुर्भूतां लक्ष्मदेदीतर्षविधानञ्च साधयति ऋगया नेयमती निन्द्यत्यर्थः ।

Change of voice.—कृशीदरेण लघुना उत्थानधीन्येन वपुषा भूयते ।...
चित्तं लक्षयन्ति ऋगयाशीलाः) ।...इषुभिः सिध्यते । ऋगया...उच्यते । ईदृशा
विनीदेन (भूयते) ।

प्रकृतिं आपन्नः प्रकृतिस्यः नराणां नासिकायां नासिकाभक्ष्ये इत्यर्थः लोलुपः
लोलुभः लुब्धः इति यावत् तस्य कस्यापि, जीर्णंश्चासौ ऋक्षयति जीर्णं चैः वृद्धभक्षुकः
तस्य मुखे पतिष्यति । यदुल्लगन्तात् लुभधातोः कर्तरि षच् भक्ष्य पत्न पाञ्चिकम्
लुब्धोऽभिलाषकस्यैव समौ लोलुपलोलुभावित्यमरः । नृ वयीद्वानौ इत्यस्मात्
क्तः जीर्णः ।

সেনাপতি । [জনান্তিকে] সখে, তুমি স্থিরপ্রতিজ্ঞ হও, আমি প্রভুর অভিপ্রায়ের
অনুবর্তন করি । [একান্তে] এই মূর্খ প্রলাপবাক্য বলুক । আপনিই প্রমাণ ।

মৃগয়ার বসাক্ষর হেতু উদর কূণ হয়, এইজন্ত দেহ লঘু হইল (সকল বিষয়ে) উদ্বাসের
বোঝা হয় । আগিগণের ভয় এবং ক্রোধজনিত চিত্তের বিকার পরিজ্ঞাত হওয়া
যায় । ধনুর্ধারদিগের উৎকর্ষের বিষয় এই যে ধাবমান লক্ষ্যে বাণপ্রয়োগ সফল হয় ।
মৃগয়া মিথ্যাই বাসন নামে অভিহিত হয় এক্রপ বিনোদ আর কোথায় ?

বিদূষক । [কৃত্রিম ক্রোধের সহিত] ইনি প্রকৃতিস্থ । তুমি বন হইতে বনান্তরে
ভ্রমণ করিতে করিতে, মরনাসিকালোলুপ কোন এক বৃদ্ধ ভল্লকের মুখে পতিত
হইবে ।

General.—[aside]. Persevere, my friend, in your opposition. I
will sail close to the humour of the king. [aloud]. Let the fool
talk nonsense. Your majesty is the proof hereof.

By reason of the decay of the fatty portion, the belly getting
thin, the body becomes light and fit for activity. The mental state
of animals, undergoing the changes due to anger and dismay, is
known. The superiority of the skill of archers lies in the fact that
arrows become successful in moving marks. Falsely do they call
hunting a vice. Where is such a diversion as this ?

Bidushaka [with affected anger].—His majesty is in his senses.
You wandering about from forest to forest shall fall into the mouth
of some old bear greedy of the nose of men.

রাজা । তদীবনস্য সন্নিহিতে, সমীপবর্তিনী স্যামি বয়ং বর্নামহি অন্তরে বর্ষা
নাগ্রিয়ামহি । অথ —

महिषाः शङ्कैः मुहुः ताडितं निपानसलिलं गाहतां ; द्वायावसुकदम्बकं मृग-
कुलं रोमन्थं अभ्यस्यतु, वराहततिभिः पल्लले विषध्वं मुस्ताक्षतिः क्रियतां, शिथिलज्या-
वन्धं इदं अस्मदधनुश विश्यामं लभतां ।

महिषाः शङ्कैः विषाणैः मुहुः बारंवारं ताडितं, आलोडितं निपीयते अत्र इति
निपानं कूपसमीपस्थः जलाशयः तस्य सलिलं गाहतां तत्र सलिले यथेष्टं निमज्जनमुखं
लभन्तामित्यर्थः, द्वायासु तरुतलेषु इत्यर्थः वड्डं कदम्बकं येन तत् तरुतले संप्लवः
उपविष्ट उद्देगराहित्यात् इति भावः मृगकुलं मृगयूथं रोमन्थं चर्चितचर्चितं अभ्यस्यतु
क्रीतु इत्यर्थः वराहाणां ततयः श्रेष्ठयः समूहा इति यावत् ताभिः वराहततिभिः
पल्लले चूद्रेजलाशये विस्मृज्यं निर्वर्त्य यथा तथा मुस्तानां तद्वन्धूनां क्षतिः सन्पाटनं
क्रियताम् । शिथिलः श्लथः ज्वायाः गणस्य बन्धः यस्य तत् इदं अस्माकं धनुश
विश्यामं लभतां पश्यां वधात् विरमतु इत्यर्थः । अत्रश्लोके तृतीयपादे रचनाक्रमस्य
विपर्ययः जातः, सर्व्वेवैव कर्त्तरि प्रयोगः तृतीयै केवलं कर्मणि प्रयोगः कृतः, स न
युक्तः, तथापि क्रमानुरोधात् कर्त्तृवाच्यप्रयोग एव न्याय्यः । “विषध्वं कुरुतां वराह
निबद्धी मुस्ताक्षतिं पल्लले” इति परिहृतौ उक्तदीपापहारः स्यात् ।

Change of voice.—महिषैः गाहतां ।...कदम्बकेन मृगकुलेन रोमन्थः
अभ्यस्यताम् । वराहततयः मुस्ताक्षतिं कुर्यन्तु ।...ज्यावन्धेन अस्मदधनुषा विश्यामः
लभतां ।

गाहतातुः भौवादिकः आत्मनेपदी लट् गाहते, लिट् जगाहि ; लृङ् अगाहित्,
अगाह ; क्तः गाहः अभिपूर्वात् अस् धातोः लट् अभ्यस्यति, लिट् अभ्यास । लुङ्
अभ्यास्यत् । तन् धातो क्तप्रत्ययेन सिद्धं ततिरिति पदम् ।

राजा । सेनापते आमरा आज्ञेय मयौपे रहियाहि, ऐहजन्तु आननार वाक
आदरपूर्वक ग्रहण करिउे पारिलाम ना । अया ग्रहिवगण शृङ्गधारा निपानसलिल
बारंवार आलोडित करिआ डाहाउे अवगाहन करक । मृगसमूह दले द्वायाव
उपविष्ट हइरा रोमन्थाभास करक ; वराहनिकरकर्तुक पल्ले निर्भये मूखा उं पाटिउ
हउक ; एव आमादेर ऐह धनु ओ सुपवक्कननिर्भू उ हइरा विश्याम लाउ करक ।

King.—Good general, we are in the neighbourhood of the her-
mitage, therefore what you say is not welcome. Today—

Let the buffaloes plunge into pools, disturbing their water again
and again with their horns. Let the deer sitting in herds beneath
the shades chew the cud. Let herds of boars unroot fearlessly the
sedge (grown) in muddy pools. And let this bow of ours with the
tie of its string unloosened have rest.

सेनापतिः । प्रभविष्यवे प्रभवे ; कथ्यमानां प्रीयमाण इति चतुर्थी । “भुवश्” इति सूत्रस्य कन्दीविषयत्वात् भाषायां भवनेरिष्टज्ज्विधानम् स्वयम् । निरङुशादि कवयः । In connection with verbs having the sense of रुचि (liking), he who is pleased takes the fourth case-ending. The rule भुवश् that is to say the root भू takes the suffix इष्टच् pertains to the language of the Vedas. In profane language such usages are rare.

राजा । तेन पूर्व्वमरणप्रविष्टान् मदनुचरानख्यात् प्रत्यावर्त्तय, यथा च मम योधाः आश्रमपीडां न जनयन्ति तथा ते निवारयितव्याः सेनायां समवेता इति सेनाशब्दात् ठक्—सैनिकाः ।

पश्य शमप्रधानेषु तपोधनेषु गूढं दाहात्मकं तेजः अस्ति ते स्पर्शानुकूलाः सूर्यकाला इव अन्यतेजोऽभिभवात् तत् वमन्ति । ७

शमः शान्तिः प्रधान येषां तेषु शमप्रधानेषु शान्तिपरीषु तपोधनेषु तापसेषु गूढं प्रच्छन्नं दाहः आत्मा स्वभावी यस्य तत् दाहात्मकं शेषात् विभाषा इति समासान्तः कः, दहने समर्थमित्यर्थः तेजः शक्तिः अस्ति । ते मुनयः स्पर्शस्य अनुकूलाः योग्याः स्पर्ष्टुं शक्याः सूर्यकाला मणिविशेषा इव अन्येषां तेजसा शक्त्या अभिभवात् घर्षणात् तत्तेजः दहनेसामर्थ्यं इत्यर्थः वमन्ति उद्धिरन्ति प्रकाशयन्ति ; निस्सर्गः शीतला अपि सूर्यकालाः सूर्यकिरणसम्पातोष्णाः सन्ती दहन्ति, अतः ऋषीणामभिभवः न कार्यः । उपमालङ्कारः । अथ वमधातो वमनाद्याभावात् तत्प्रयोगे न शक्यतादोषः प्रत्युत गुण एव यथाह दण्डो—निष्ठातोद्गीर्णवान्तादि गौणवृत्तिव्यापाश्रयम् । अतिसुन्दर मन्यत्र याम्यकक्षां विगाहते । इति । ८

अनुकूपीतिरुत्तरचरिते—

न तेज सेजस्वी प्रसृतमपरेषां प्रसहते
स तस्य स्वीभावः प्रकृतिनियतत्वादकृतकः ।
मयूखैरशान्तं तपति यदि देवो दिनकरः
किमाग्नेयी यावा निरुत इव तेजांसि वमति ॥

गूढधातोः ऋः गूढः लट् गूहति, लिट् जुगूह, लुङ् अगूहत् अमुञ्चत् अगूढ अमुञ्चत ।

Change of voice.—गूढेन दाहात्मकेन तेजसा भूयते । तैः स्पर्शानुकूलैः सूर्यकालैरिव तत् वम्यते ।

सेनापति । अद्भुत ऐक्येण अतिरुचि ।

রাজা। তবে পূর্বগত অরণ্যপ্রবিশ্টি অমুরদিগেকে নিবৃত্ত করন। আমার সৈনিক-
গণ বাহাতে তপোবনের পীড়া উৎপাদন না করে একপ নিষেধ করিবেন। দেখুন—
শান্তিপরাগণ তপোধনগণে, দহনে সমর্থ তেজ প্রচ্ছন্নভাবে আছে; তাহারা অস্ত্রের
তেজ দ্বারা অভিভূত হইলে, স্পর্শবোগ্য সূর্য্যকান্তের স্থায়, সেই তেজ আবির্ভূত করিয়া
থাকেন।

General.—(It shall be) as your lordship desires.

King.—(Please) call back, then, those that have gone before
and entered the forest. My soldiers must be told that they should
not disturb the grove of penance. Know,—

That in these calm and quiet hermits there is a lurking flame
having the potency of burning. When overpowered by the energy
of others, they put forth this flame like lens that are (otherwise)
agreeable to the touch.

বিদূষকঃ। ভূত্সাহরুপঃ হৃদ্যান্তঃ প্রীত্সাহনব্যাপারঃ অঁসতাঁ নাশ্যঁ গচ্ছতু
অনুসঃ। স্যই ভ্বাদিগাখীযঃ আকনেপদ্রী প্রায়ৈষাযঁ অকস্মকঃ। জ্জচ্চিত্ স্ককস্মকীঃপি
দৃশ্যতে ; যথা “যিন ধ্বস্তমনীভবিন বলিজিত্কাযঃ পুরাস্বীকৃতঃ” অনস্—লট্—
অসতে লিট্ দধ্বঁসে ; লুঙ্ অধ্বঁসিৎ, অধ্বসত্ ; ক্তঃ অধ্বসত্।

রাজা। [পরিজন বিলীক্য] ভবত্যঃ সৃগয়ায়া বৈশ্যঁ অপনয়ন্তু ত্যজন্তু ; যবনীঁ
চহিষ্য প্রীক্সমেতত্। বৈবতক, ত্বমপি স্বস্য নিয়োগঁ অধিকারঁ কর্ণব্যমিত্যর্থঃ
অগুন্যঁ কুরু, স্বকর্তব্যে অবধান দিহীত্যর্থঃ।

সেনাপতি। প্রভু বাহা আদেশ করেন।

বিদূষক। তোমার প্রোৎসাহনব্যাপার স্বংস প্রাপ্ত হউক।

রাজা। [পরিজনের দিকে দৃষ্টিপাত করিয়া] তোমরা সৃগয়া বৈশ্য পরিভ্যাগ কর।
বৈবতক তুমিও নিজকর্তব্য অনুষ্ঠান কর।

পরিজন। দেব বৈষ্ণব আদেশ করেন [চলিয়া গেল]।

General.—What your majesty commands (shall be obeyed).

Bidushaka.—Down with your instigation !

King.—[*Looking at the attendants*]. Put off your hunting attire.
Raibataka, you too attend your duties.

Attendants.—What your majesty commands (shall be obeyed)
[*Exeunt*].

যশ উজ্জীষে বিস্মারি পুনপুংসকমিতি মেদিনী। তেন দর্শনীয়া তস্যাম্ অস্যাম্
ব্রহ্মচ্ছায়ায়াং আসনে ভবান্ উপবিষ্টতু, অহমপি সুখেণ আসীনঃ উপবিষ্টঃ ভবামি।

আস্ ধাতোঃ শানচ্ (হুঁদাসঃ) আসীনঃ ; আস্ লট্ আসৌ লিট্ আসাচ্চক্রে
লুড্ আসিষ্ট ; ক্তঃ আসিতঃ, পাদপস্ব ছায়া ইতি পাদপচ্ছায়া নতু পাদপান্না
ছায়া, তথ্যত্বে নপুংসকত্বাপত্তিঃ।

রাজা। মাঠব্য শুভ্রাঃ শুভ্রাশ্চায়াঃ ফলং ন লভ্যং ত্বয়া যতঃ দর্শনাহঁ
শকুন্তলাকৃপং বস্তু ইত্যর্থঃ লাবলোকিতম্।

বিদূষকঃ। নতু ভবানেব কান্ততয়া দর্শনাহঁ: তব দর্শনেব অবাসং ময়া শুভ্রাঃ
ফলমিতি বিদূষকস্তাশয়ঃ।

রাজা। সর্ব্বঃ আশ্মান্ আশ্মীয়ং জেনমিত্যর্থঃ ক্লেদং সুন্দরং পশ্যতি স্নেহবশাদিতি
भावः। শুভ্রন্তু আশ্রমস্য ললামভূতাং ভূষণভূতাং তাং শকুন্তলাং অভিহিত্য ব্রবীমিঃ।

ললাম ভূতা ইতি ললামভূতা “সহস্রপা” ইতি সমাসঃ যদা ললা ল্লা
ভূষণেন তুল্যা ইতি ললামভূতা নিত্যসমাসঃ অশ্বপদবিয়হয়ঃ।

বিদূষকঃ। এমন করিয়াছেন যে মাছিটি পর্য্যন্তও নাই। এক্ষণে লতানির্ম্মিত-
চন্দ্রাতপমনোহর এই বৃক্ষচ্ছায়ায় আসনে উপবিষ্ট হউন ; আমিও সুখে উপবিষ্ট হই।

রাজা। অগ্রে চল।

বিদূষকঃ। আপনি আসুন।

উভয়ে। [কিছুদূর গিয়া উপবিষ্ট হইলেন]।

রাজা। মাঠবা, তুমি চকুর ফল পাও নাই ; কারণ দর্শনযোগ্য বস্তু দর্শন কর
নাই।

বিদূষকঃ। কেন আপনিত আমার সম্মুখে রহিয়াছেন ?

রাজা। সকলেই আশ্রয়কে হৃদয় দেখে ; আমি সেই আশ্রয়ের অন্তরতুল্য
কুন্তলাকে মনে করিয়া এ কথা বলিতেছি।

Bidushaka.—You have done so that not a fly even is to be seen here. Now beneath the shade of (yonder) tree charming because of a canopy of creepers overhead, do sit on a seat, while I too will sit comfortably.

King.—Go before

Bidushaka.—Come, please.

Both.—[Walking a few steps, sit down].

King.—Mathavya, you have derived no profit from your eyes ; for you have not seen what is worth seeing.

Bidushaka.—Why ? You stand before me.

King—Every one thinks his own friend beautiful. But I am telling so, alluding to Sakuntala, the ornament of the hermitage.

বিদূষকঃ। অনুচিতো তাপসকন্যারূপে ব্রহ্মদেবো-অভিলাষঃ ন যুক্তঃ ইতি
তিলোত্তমসমীপবসিনো রাজানং দিব্যতীর্থিনুনিষ্কৃতিঃ।

রাজা। পরিহার্যে পরিহৃতুং যোগ্যে, অনুচিতো ইত্যর্থঃ। হরতে: কৃৎসলীরিতি
কন্যেণি যস্যন্। মুনে: তৎ অপত্যং সুরযুবতীসম্ভবং চজ্জন্মিতাধিগতম্; (অতএব)
শ্রিযশং অর্কস্য উপরি স্মৃতং নবমল্লিকাকুসুমমিব, স্থিতমিতিশেষঃ। ৮।

মুনে: কন্যস্য তৎ অপত্যং ন পতন্তি পিতরীনেন ইতি (নন্ডপুত্র্যন্ত পত্নাভী
যন্ত) কন্যারূপং সুরাণাং যুবতি: মেনকা নাম অঙ্গুরা: তस्या: সম্ভব: চতুর্পতি: যস্য
তৎ তাড়ম্ চজ্জন্মিতং আদৌ ত্যক্তং পিতৃভ্যাং তত: অধিগতং কল্লেন ইতি চজ্জন্মিতাধি-
গতম্ অতএব শ্রিযশং ব্রহ্মাতৃ শ্রুতং অর্কস্য ব্রহ্মবিশেষস্য উপরি স্মৃতং ভট পতিতমিতি
যাবন্ নবমল্লিকায়া: কুসুমমিব স্থিতমিতিশেষঃ। যথা নবমল্লিকাকুসুমং ব্রহ্মস্মৃতং
সত্ অর্কব্রহ্মস্য উপরি পতিতং অতস্বশ্চেন অর্ককুসুমং মন্যতে দূরাদেব চত্বলমিযা
পরিষ্কিয়তেষ, তথেষং শুক্লতলা মেনকাগর্ভসম্ভূতা মায়া ত্যক্তা কল্লেন পালিতা
তাপসকন্যেতি জ্ঞাযতে অতস্বশ্চেন ভবতা মে পরিহার্যেতি মন্যতেষ। উপমালঙ্কারঃ।

বিদূষকঃ। [বিদূষ্য] সুন্দরী: অন্ত:পুরিকা: বিদ্যায় অরম্ভমবাং স্ত্রিয়ং
কাময়মান: ইব সুমিষ্টপিণ্ডস্থল্কর্ষুরবিরত: তিলিঙীমন্ডলী চতুস্ক: ইব উপহাস্যতা
গত: ইত্যর্থঃ।

বিদূষক। [স্বগত] ইহীকে উৎসাহ দিব না [প্রকাশ্য] বরজ তাপসকন্যার
তোমার প্রার্থনা দেখিতেছি।

রাজা। সখে, পুরুষশীর্ণদিগের চিত্ত পরিহার্য বিষয়ে প্রবৃত্ত হয় না।

দেই মূনির অপত্য শকুন্তলা অঙ্গুরার গর্ভনজ্জত; (জননী কর্তৃক) পরিত্যক্ত হইলে
(কণ্ঠ) তাহাকে পাইয়া পালন করিয়াছেন; (এই হেতু তাপসকন্যা)। বেক্রপ
নবমল্লিকাগ্রন্থ বৃক্ষচূত হইয়া অর্কবৃক্ষের (আকন্দার) উপর পতিত হইয়া (অর্ক-
কুসুম) বলিয়া প্রতীত হয়।

বিদূষক। [হাস্য করিয়া] বেক্রপ কোন ব্যক্তি শিশুগর্ভক্রে বিরক্ত হইয়া
তিব্ধিড়ী—(ভেঁতুল) ভক্ষণে অভিলাষী হয়, জ্বরভ্রের অবমাননা করিয়া আপনিত্ত
দেইরূপ তাপসকন্যাতে মা'ভলাব হইয়াছেন।

রাজা। তাহাকে দেখ নাই তাই এরূপ বলিতেছ।

বিদূষক। বাহা আপনারও বিশ্বয় উৎপাদন করে, তাহা নিশ্চয় রমণীয়।

Bidushaka.—[Aside]. Well! I will give him no encourage-
ment. [Aloud]. I see that you are desirous of (marrying) a her-
mit's daughter.

King.—Friend, never does the heart of a descendant of Puru incline towards an object which should be avoided. That offspring of the sage is born of a nymph and being deserted was found and brought up (by the hermit) :—just as the jasmine flower severed from its stalk and falling on the sun flower (is supported).

Bidushaka.—This desire of yours (for a maiden of the wood), setting at nought so many gems of women (at home), is much the same as that of one who has got tired of dates and longs for tamarind.

King.—You have not seen her ; and therefore you talk thus.

Bidushaka.—What excites your admiration must surely be attractive.

राजा । वयस्य बहुना उक्तेन किम्—

विधिना चित्रे निवेश्य परिकल्पितसत्त्वयोगा, रूपोच्चयेन मनसा कृता तु ,
धातुः विभुत्वं तस्याः वपुश्च अनुचिन्त्य सा अपरा स्त्रीरवसृष्टिः मे प्रतिभाति ।

शकुन्तला विधिना विधावा चित्रे आलिख्ये निवेश्य समर्थं चित्रयित्वा परिकल्पितः
कृतः सत्त्वस्य चतुर्णां योगः सत्त्वस्य यस्याः सा तथाविधा “द्रव्यामुपव्यवसायेषु सत्त्व
मस्त्रीषु जन्तुषु” इत्यमरः । सत्त्वं द्रव्ये गुणे चित्ते व्यवसायस्तत्त्वभावयोः पिशाचादौ
आत्मभावे बले प्रायेषु जन्तुषु इति हिमचन्द्रः । प्रागियं चित्रार्पिता ततः जीवन-
सत्त्वत्वं प्रापिता अन्यथा कथमीदृशं रूपं सम्भवति । अथवा रूपानां उच्चयेन राशिना
“सर्वोपमाद्रव्यसमुच्चयेन यथाप्रदेशं विनिवेशितेन एकस्य सौन्दर्यदिदृश्येव” विधावा
मनसा कृता तु । इयं विधातुर्मानसी, सृष्टिः अन्यथा ईदृशं माह्वमाधुर्यात्किं न
सम्भवेत् । किञ्च धातुः विभुत्वं निर्माणनैपुण्यं तस्या वपुश्च लोकातिगं सौन्दर्यमित्यर्थः
अनुचिन्त्य इदं मे मनसि प्रतिभाति यत् सा अपरा चत्त्रा स्त्रीरव सृष्टिः जाती जातौ
यदुत्सृष्टं तद्वन्न मिष्टं कथ्यते । नेयं विधातुः सृष्टिः विधातृविहितं नैवं मनो
रम्भमिति भावः । उक्तञ्च कविना सर्वश्रीरूपवर्णनावसरे—

अस्याः सर्गविधौ प्रजापतिरभूत् चद्रीतु कान्तिप्रदः

शृङ्गारेकरसः स्वयं तु मदनीमासीतु पुष्पाकरः ।

वेदाभ्यासजङ्घः कथं तु विषयव्यावृत्तकोतूहली

निर्मातुं प्रभवेन्मनोहरमिदं रूपं पुराणो मुनिः ॥

नृशब्दः वितर्कं आद्ये अर्द्धे सन्देहालङ्कारः । उत्तरार्द्धे कविप्रौढीक्तिसमुत्थापित-
निश्वसितः उत्प्रेक्षाालङ्कारः । सम्भावनमधोत्प्रेक्षा प्रकृतस्य परिण यत् इति
लक्षणात् ।

अनुचिन्त्य स्थितस्य मे इत्यध्याहारश्च व्याख्येयः श्लोकः । तथात्वे चिन्तयतेः तिष्ठतेऽय एवकर्तृकत्वनिर्वाहः । यद्वा चिन्तयतेः हेतुमति चेति प्रेरणार्थे चिन्तयतः स्वप् । तथात्वे स्त्रीरत्नसृष्टिरिति पदं प्रेरणार्थेऽस्मान्मस्य चिन्तयतेः प्रतिभातेऽय कर्तृकारकम् ।

Change of voice.—विधिः...सत्ययीगा...कृतवान्...तथा अपरधा स्त्रीरत्न-सृष्ट्या प्रतिभायते ।

राजा । वरमय अधिक बलिवार अशोकन नाई । ईंहाके विधां ठिद्वे अर्णित करिग्रा पत्रे जीवनदान करिग्राहेन ; अथवा सौम्यराशिवात्रा मने मने निर्माण करिग्राहेन, विधातां निर्माणसार्थ्य एवं ठाहार नेहसौम्य भाविना आमांर एई बोध ह्य वे तनि अष्टविध स्त्रीरत्नसृष्टि ।

विदूषक । यदि एहेरूप ह्य तां हईले (ठाहार निकटे) सकल रूपवतीं गराउव ।

King.—Friend, why say much ?

The Creator brought her to existence by at first drawing a picture and then infusing life into it, or fashioned in idea her form with an assemblage of all lovely things. When I think of the Creator's power (of creating) and her (beautiful) form, she seems to me to be an extraordinary creation of a gem of a woman.

Bidushaka.—If this be the case, she puts all other beauties to shame.

राजा । अनाघ्रातं पुष्पं, करद्वयैः अलूनं किसलयम्, अनाविद्धं रत्नं, अना- १८
स्वादितरसं नवं मधु, पुष्पाणां अखण्डं फलमिव अनघं तद्रूपं भोक्तारं कं विधिः इह
समुपस्थास्यति न जाने । अनाघ्रातं न गृहीतगन्ध सद्यः प्रफुटितं वनस्थित-
मित्यर्थः पुष्पं सुसुम्नं, करे हस्ते रोहणि ये ते करद्वयाः पुनर्भवा नद्या इति यावत् तैः
अलूनं अखण्डं किसलयं पल्लवं, न आविद्धं इति अनाविद्धं अनातवेधदीपं, गान-
संसर्गेषादूषितमिति तातपर्थ्यम् रत्नं, न आस्वादितः रसो यस्य तत् अनास्वादितरसं
नवं मधु, पुष्पाणां सुकृताणां अखण्डं समग्रं, अनुपप्लव्यमित्यर्थः फलं ; अनघं
अपापं दीपलेशयुज्यमिति यावत् तत् रूपं शकुन्तलासीन्दर्यं भोक्तारं, यस्याः पति
भूत्वा तद्रूपमुपभोक्ष्यते तादृशं कं जनं विधिः प्रजापतिः, इह अगतिं समुपस्थास्यति
चटयिष्यति, न जाने । इहशस्य लोकोत्तरसीन्दर्यस्य अनुकूपो भोक्ता अगतिं प्रायिष्य
न हस्यते । पुष्पोपचयप्रवृत्तौ भाग्यशालिनसाहस्य प्रवृत्तस्य दुर्लभत्वाद् विधाता
चिन्तानिमित्ततायः स्थास्यति इत्यर्थः अन्ये इत्यर्थः । माक्षीपकावधारः । सर्वैरे-
वोपमानैः शकुन्तलाकपस्य उपभोगाभावे हेतुकपाविनाजन्तलीभनीयत्वं द्योत्यते ;
फलमपिच इति पाठे मालाकपकावधारः ।

Change of voice.—ভীক্কা কঃ বিধিনা সমুপস্থাষ্যতি । ইতি মম্বা ন জায়তে ।

প্রা ক্তঃ প্রাচঃ; প্রাতঃ, লট্, লিপ্রতি; লিট্ নপ্রী । লুঙ্ অপ্রাৎ, অপ্রাসীৎ ।
 লু ক্তঃ লুনঃ লট্ লুনাতি, লুনীতে; লিট্, লুলাব লুলুবে; লুঙ্, অলাবীৎ অল-
 বিট । বহ্ ক্তঃ বহঃ; লট্ রোহতি, লিট্ রোরোহ, লুঙ্ অরুচৎ । ব্যধ ক্তঃ বিড্:
 লট্, বিধ্যতি; লিট্ বিধ্যাধ; লুঙ্ অব্যাৎসীৎ । উপমিতি কর্ম্মণি দ্বিতীয়া ন
 স্ত্রীক্যাব্যয়নিষ্ঠাখলথৎনানাম্ ইতি নিবেদ্যাত্ বধী নাপ্রীতি । সমুপস্থাষ্যতি ইত্যল
 অনর্ভত্ব স্বার্থঃ । The root জা is used in the *আক্কা* because it is
 not preceded by any *চপসর্গ*, and the agents reaps the conse-
 quence of the action. *অনুপসর্গাক্ষ* ।

বিদূষকঃ । ইক্সুলীফলনিষ্পন্নং তৈলং তেন মিশ্র্য লিপ্তং ইত্যর্থঃ; অতএব চিক্কণং সৌহং
 স্ববদিব মল্লকং যস্য তস্য । লবু আশু জীর্ণমিতি যাবত্ ।

লবুরগুরী চ মনোজ্ঞে নিঃসারি বাঘবত্ কৌবম্ ।

জীর্ণে লব্যাগুরুণি চ পৃক্কানামীষধৌ তু স্ত্রী ॥

ইতি মেদিনী ।

রাজা । সা পরাধীনা, তস্যা গুরুঃ পিতা কণ্ঠঃ ইত্যর্থঃ; অব ন বসন্তি কথমেনা
 জীর্ণং পরিষেয্যামি ইতি অভিপ্রায়ঃ ।

বিদূষকঃ । চচুরাগঃ কৌটুহলঃ । ত্বয়ি অনুরক্তা সা ন বেতি স্পষ্টার্থঃ ।

“অবমবলমিতি সতস্যর্থং দ্বিতীয়া সতস্য দ্বিতীয়া” ইতি সূত্রেণ । তেনাবমবলতি
 পূজ্যে অনার্যেণ বিশেষ্যেণ কৌটুহলঃ তস্যাঃ কুটুরাগঃ । “অন্যং রম্যাবকাশ্যতীঃ মধ্বে
 বিনাশ্যে, তাদ্যর্থ্যে বিশেষ্যেবসরেবধৌ ইতি হৈমঃ । অব অনার্যেণ অবমবলমিতি দ্বিতীয়া
 ইতি তু যত্ স ভম এব । তস্য “অন্যরান্যে” ইতি সূত্রে নিপাতস্বৈব যচ্ছাৎ
 তেনার্থাসংগতঃ ইতি রাঘবভট্টঃ ।

রাজা । আমার মনে হইতেছে—বিধাতা কোন্ ব্যক্তিকে অনায়াত পুষ্প, নগের দ্বারা
 অজিহ্ম অচিরোদগত পত্র, অনাবিদ্ধ রত্ন, অনাবাদিত রস অভিনব মধু, ও অমুপভূত
 পুণ্যকলের স্তার দোষসম্পর্কশূন্য সেই রূপের ভোগকর্ত্তা ঘটাইবেন জানি না ।

বিদূষক । সেই হেতু আপনি শীঘ্র ইহাকে জ্ঞাপ করুন; যেন ইক্সুলীফলপ্রস্তুত--
 তৈলমর্দনে চিক্কণমণ্ডক কোন কবির হস্তে পতিত না হন ।

রাজা । তিন পরাধীন; তাঁহার গুরুজনও এখানে নাই ।

বিদূষক । আপনার প্রতি তাঁহার নয়নানুরাগ কিরূপ ?

King.—Thoughts (like this) are crossing my mind :—

I do not know who has been destined by fate to enjoy her

'beauty spotless and pure as a flower the aroma of which has not been smelled, as a new shoot not torn (defiled) by finger-nails, as a gem not yet bored through, as fresh honey which has not been tasted, and as an entire fruit of virtuous actions (done) in former lives.

B dushaka—Make haste then to rescue her that she may not fall into the hands of some ascetic with his head unctuous with the oil of the Inguli.

King.—She is dependent on another ; and her father is not at home.

Bidushaka.—Regarding you what is the state of her affection as expressed by glances ?

राजा । स्वभावादेव तापसकन्या न प्रगल्भा लज्जाशीला इत्यर्थः । तथापि मयि अभिमुखे ईक्षितं संवृतं, अन्यनिमित्तकतीक्ष्णं हसितं ; अतः तथा विनयवारित वृत्तिः मदनः न विवृतः न च संवृतः । मयि अभिमुखे तस्या लोचनपथवर्त्तनि सति ११ ईक्षितं लोचनं संवृतं अन्यतः प्रेरितं तथा इति शेषः । अन्यत् निमित्तं कारणं तेन कृतः जनितः उदयः उत्पत्तिः यस्य तत् यथा तथा (क्रियाविशेषणमेतत्) हसितं हस्यं कृतम् । अतः तथा शकुन्तलया विनयेन श्रीलेन लज्जया इत्यर्थः वारिता निषिद्धा वृत्तिः प्रसर, यस्य सः मदनः मन्मथभावः मां प्रति अनुराग इत्यर्थः न विवृतः न प्रकटीकृतः न च संवृतः गुप्तः मां प्रति तस्याः अनुरागः ऊहनयोग्यः कृतः नतु सुष्ठु व्यक्तीकृतः इत्यर्थः । द्रुतविलम्बितवृत्तम्—तल्लक्षणं द्रुतविलम्बितमाह ममो भरो । ११

Change of voice.—ईक्षितं संवृतवती...हसितवती ।...वारितवृत्तिं सा मदनं न विवृतवती न संवृतवती ।

वृषातोः क्तः वृतः लट्, वृषीति, वृणुते, वृषाति वृषीते ; वरति, वरते ; वरयति, वरयते ; लिट् ववार, वव्रे ; लुङ्, अवारीत्, अवरीष्ट, अवरीष्ट, अवहत् । वरयामास...अवौवरत् ; यङ्, वेव्रीयते ; सन्, विवरीषति, विवरिषति, ववृषति, आत्मनेपदमपि ।

विदूषकः । दृष्ट एव इति दृष्टमात्रः तस्य । स्वार्थे मादृक्पत्ययः यद्वा मयूर-व्यंशकादययेति समासः ।

राजा । मिथः प्रस्थाने परस्परं प्रस्थानसमये शालीनतया लज्जाशीलवत्ता अपि तथा शकुन्तलया मयि भावः अनुरागः कामं अन्यर्थे सम्यक् इत्यर्थः आविष्कृतः प्रकटितः ।

शालां प्रवेष्टुमर्हति इत्यर्थे शालीना, "शालीनकौपीने अदृष्टाकार्ययोः" काशाली

প্রবেশনং অর্হতি, কুপাবতারমর্হতি ইতি খল্বপ্রত্যয় উত্তরপদলোপস্ব নিপাত্যেতি শালীনো-
জঃ, কৌপীনং পাপমিতি কাশিকা,—তस्याঃ ভাবঃ শালীনতা ।

তথা হি তন্বী কতিচিদেব পদানি গত্বা দর্ভাঙ্কুরেণ চরণঃ স্ততঃ ইতি অকাস্তে
স্থিতা ; দুমাণাং শাখাসু অসক্তমপি বস্কলম্, বিমোচয়ন্তী বিহতবদনা আসীৎ । ১২

তন্বজী সা শকুন্তলা কতিচিদেব পদানি গত্বা দর্ভস্য কুশস্য অঙ্কুরক্লেণ
দর্ভাঙ্কুরেণ, অভিনবকুশসূচ্যা মে চরণঃ অঙ্কিঃ স্ততঃ বিহতঃ ইতি উক্তা ইত্যর্থঃ অকাস্তে
অনবসরে স্থিতা সমমাত্ বিরতা । দুমাণাং কুরবকহচাণাং শাখাসু বিটপেষু অসক্তং
অলয়মপি বস্কলং উত্তরীয়ভূতাং তদ্বৎসং বিমোচয়ন্তী বিহতং পরাশ্রমং মদমিসুখমিতি
শ্রীষঃ বদনং আননং যस्याঃ সা বিহতবদনা তথাভূতা আসীৎ । মাম্ বিলোকয়িতুং
ক্ললমাশ্রিত্য বিলম্বং কৃতবতী এতেনৈব তस्याঃ ভাবঃ সমাক্ বিহত ইতি তাৎপর্যম্ । ১২

Change of voice.—তন্বা স্থিতং ।...বিমোচয়ন্ত্যা বিহতবদনয়া অমুযত ।
মিথঃ ইতি অব্যয়ম্ । ক্রিম্শব্দাৎ উতিপ্রত্যয়িন সিদ্ধঃ কতিশব্দঃ সংখ্যাবচনঃ ভূক্ষি
প্রযুজ্যতে । “বড্ভোলুক্” ইতি অস্মীলুক্ ।

রাজা । তপস্বিকস্তা স্বভাবতঃ লজ্জাশীলা ; কিন্তু তথাপি আমি সম্মুখবর্তী হইলে
তিনি নয়ন ফিরাইয়াছেন, অথ কোন কারণে হইয়াছে এই ভাবেই যেন হাসিয়াছেন
অতএব লজ্জাবশতঃ নিরুদ্ধপ্রসন্ন মনোগতাব প্রকাশও করেন নাই অথবা গোপনও
করেন নাই ।

বিদূষক । দর্শনমাত্রেই আপনার ক্রোড়েত আরোহণ করিতে পারে না ।

রাজা । লজ্জাশীলা হইলেও যখন পরম্পর প্রস্থান করি, সেই সময়ে তিনি অনু-
রাগ স্পষ্টে প্রকাশ করিয়াছেন । কারণ তব্বতী কয়েক পদ গমন করিয়া আমার
চরণ কুলশৃঙ্গীবিদ্ধ হইয়াছে এই বলিয়া অনবসরে গমনবিরত হইয়াছিলেন ; এবং
বৃক্ষের শাখায় বকল লগ্ন না হইলেও তাহাই মুক্ত করিতেছেন এই ভাবে মুখ ফিরা-
ইয়া দাঁড়াইয়াছিলেন ।

King.—The maidens of hermits are naturally modest ; but yet—

When my face was turned towards her, she withdrew her eyes ;
and smiled as if it was occasioned by some other cause. She has
therefore neither unveiled, nor concealed her love—the progress
whereof has been checked by modesty.

Bidushaka.—Just at the sight of you she can not (come and) sit
on your lap.

King.—At our parting from each other, she clearly indicated
her affection in spite of her bashfulness.

For instance ;—That fair maiden of slim figure stopped when

there was no occasion for it, saving that her foot had been pricked by the sharp blade of a Kusagrass ; and stood with her face turned (towards me) disentangling her bark, though it was not caught in the boughs of trees.

विदूषकः । पथि दितं इति पाथेयं, पथ्यतिथिवसतिस्वपतेठञ् इति ठञ् (ष्येय) प्रत्ययः गृहीतं पाथेयं सम्बलं येन सः गृहीतपाथेयः । त्वथा तपोवनं पुण्यं धर्म्मारण्यं सपवनं विहारकाननं कृतम् ।

राजा । परिज्ञातः मम राजभावः तपस्विभिरवगतः । केन अपर्देशन व्याजनं कृत्तेनेति यावत् प्रकृत्यादिभ्येति तृतीया (करणे वा), सकृत् एकवारमपि आश्रमे वसामः गच्छामः इत्यर्थः ।

विदूषकः । “षष्ठाष्टमाभ्यां अ च”, अकारादन् अतएव भागार्थं वर्त्तमानस्य अस्य अपूरणार्थत्वात् पूरणगुणेत्यादिना षष्ठीसमासप्रतिषेधो न भवति । नौवारस्य षष्ठः भागः इति विग्रहः नौवारषष्ठभागः तम् ।

राजा । मूर्ख एतेषां ऋषीणां रक्षणे पालने अन्यत भागधेयम् नौवारषष्ठभागः दन्त्यः अंशः निपतति समुद्भवति ; यत् रत्नानां राशीन् समूहान् विहाय परित्यज्य अभिनयं सादरं गृहीतव्यम् । अत्र भागधेयशब्दस्य पुंसिप्रयोगः साधुः । भाग्यार्थे भागधेयशब्दस्य क्लीबत्वं अभिधानिकानां सम्मतं । तथाच मेदिनी “भागधेयं मतं भाग्ये भागप्रत्यययोः पुमान्” । अमरश्च दैव दिष्टं भागधेयं भाग्यं स्त्री नियति विधिः । भागधेयः करीवलिः । भागशब्दात् स्वाधे धेयच्, स्वार्थिकाः प्रकृते-लिङ्गवचनाभ्यातिवर्त्तन्ते इति क्लीबत्वम् । कथञ्चिदभ्युपेतव्यम् भागरूपनामभ्यः धेयः यदा अन्यद् भागधेयं ~~अपूर्वपुण्यरूपं सुभाकरं~~ दैवम् निपतति अर्जितं भवति इति व्याख्येयम् ।

नृपाणां वर्णेभ्यः यत् उत्तिष्ठति तत् फलं क्षयि आरण्यकाः अक्षय्यं तपःषष्ठभागं नः ददाति हि । नृपाणां वर्णेभ्यः विषयवासिभ्यः ब्राह्मणादिवर्णेभ्यः यत् फलं लाभः फलं हेतुकृते जातोफले फलकशस्ययोः । विफलायां च कङ्काले शस्त्राये व्युष्टि लाभयोः इति हैमः ; उत्तिष्ठति तत्क्षयि नश्वरम्, “जिहृक्षिविशिखमायथाभ्यमपरिभ्रूमसूभ्यश्च” इति इमिः । वर्णचतुष्टयस्य पालनेन राजा षष्ठांशरूपं यत् धनं लभते तत् नश्वरं खलु । अरण्ये निवसन्ति ये ते आरण्यकाः, मुनयः अरण्यान् वसुध्व इति अरण्यशब्दात् वुञ् (कण्) अक्षय्यं चेतुं अशक्यं इति अक्षय्यज्यौ शक्यार्थे यत् प्रत्ययेन निपातितम् तपसः षष्ठभागं षष्ठभागमित्यर्थः, इतिविषये संख्याशब्दस्य पूरणार्थत्वं शतांशवत्, नः अक्षय्यं ददति प्रयच्छन्ति, पुण्यस्य निधनेऽपि अनुगमनात् अक्षय्यत्वमापेक्षकमित्यनुसन्धेयम् । व्यतिरेकालङ्कारः ।

Change of voice.—अव्ययः तपःषड्भागः आरख्यकैः नः दीयते ।

Here षष् (six) is used in the sense of षष्ठी (sixth). Such usage is sanctioned in the case of compounds.

বিদূষক। তবে আপনি পণের সম্বল গ্রহণ করুন ; আপনি তপোবনটিকে বিহার-কানন করিয়া তুলিয়াছেন দেখিতেছি ।

রাজা। সপে, কোন কোন তপস্বী আমাকে চিনিতে পারিয়াছেন। কি হলে একবারও আশ্রমে যাইতে পারি চিন্তা কর ।

বিদূষক। আপনি রাজা আপনার আবার অশ্রু ছিল কি? আপনার (প্রাণ্য) নীবারের ষষ্ঠ অংশ ঋষিগণ আসিয়া দিউন (এই ছিল) ।

রাজা। সুগ, ইহাদিগের রক্ষণে আমাদের যে অংশ উত্তীর্ণ হয় তাহা রত্নবাণিজ্যে পরিত্যাগ করিয়া মাদরে গ্রহণ করিতে হয়। দেখ, ব্রাহ্মণাদি বর্ণ হইতে নৃপতি-দিগের যে ধনলাভ হয় তাহা নশ্বর, অরণ্যনিবাসী ঋষিগণ আমাদিগকে অক্ষয় তপঃ-ষষ্ঠভাগ প্রদান করেন ।

Bidushaka.—Have, then, your viaticum. I see you have made a pleasure garden of this sacred grove of penance.

King.—I have been recognised friend, by some of the anchorites. Under what pretext I may at least once go to the hermitage? Think of it.

Bidushaka.—King as you are, you need no other pretext than (saying)—“Give me the sixth part of your Nibara paddy (my revenue).”

King.—Fool! In protecting these hermits we get a share of a very different kind which is to be welcomed, setting aside even heaps of jewels.

Look :—What kings get from the several castes is susceptible of decay. But these pious men of the woods give us a sixth part of their penance which is imperishable.

নেপথ্যে—হনু ইতি দ্বর্ষে অব্যয়ম্ হনু বাত্স্যারম্মখেদবিষাদদ্বর্ষসম্মুখে ইতি মেদিনী । সিদ্ধঃ সফলঃ অর্থঃ প্রযোজনং যথোক্তো তথোক্তৌ স্বঃ ভবাবঃ ।

রাজা । [কণ্ঠে দত্ত্বা আকণ্ঠ্য] ধীরঃ আমন্দঃ প্রশান্তঃ অনুভোগকরঃ স্বরঃ শ্রবণং তৈঃ তাবুদ্যৈঃ এমিঃ তাপসৈঃ ভাব্যম্ ।

প্রবিশ্য—দৌবারিকঃ । প্রতিহারস্য দ্বারস্য সুনিঃ তাং দ্বারদেশম্ প্রতিহারী দ্বারি-
হাঃ ঐহাঃ স্থিতাযানু যীষতি । ইতি মেদিনী । উপপৃষ্যকঃ তিষ্ঠতিরজ সকর্মকঃ ।

प्रथमः । दौमिः तेजीविशेषः विद्यते अस्य इति दौमिमत् तस्य तादृशस्य अस्य राज्ञः वपुषः विश्वसनीयता अनुद्देश्यकरत्वम् । अथवा अविभ्यः (अस्वाधेयीगे पञ्चमी) मुनिरभिः नातिभिरे ऋषिकल्पे अस्मिन् राजनि दुष्यन्ते एतत् उपपन्नम् युज्यते ।

कुतः अमुना अपि सर्वभोग्यं आश्रमे वसतिः अध्याक्रान्ता अयमपि रक्षायोगात् प्रत्यहं तपः सञ्चिनोति ; वशिष्ठः अस्यापि चारणद्वन्द्वगीतः केवलं राजपूर्व्यः पुण्यः मुनिरिति शब्दः मुहुः द्वां स्पृशति । १४

अमुना दुष्यन्तेनापि यथा मुनिभिः तथा इति अपेक्षार्थः सर्वेषां भोग्ये उपजीव्ये आश्रयस्वरूपे इत्यर्थः आश्रमे गृहस्थाश्रमे वसतिः वासः (वसधातोः षौषादिकः अतिः) अध्याक्रान्ता अवलम्बिता । मुनिनामपि आश्रमाः सर्वेषां आश्रयभूताः । अयं राजा अपि रक्षायाः योगात् पालनात् (मुनीनामित्यर्थः) प्रत्यहं प्रतिदिनं तपः सञ्चिनोति अर्जयति षष्ठांशरूपमिति भावः तथाच मनुः यदधीते यदयजते यद्दाति यदञ्जति । तस्य अङ्गानामपि रक्षणं भवति रक्षणात् । वशिष्ठः जितेन्द्रियस्य अस्यापि चारयन्ति प्रसारयन्ति कौर्त्तिमिति (ख्यलात्चरिः कर्त्तरि ल्युः) चारणाः स्तुतिपाठकाः वैतालिका इति यावत् तेषां इन्द्रानि युगलानि तैः गीतः केवलं राजा इति पूर्वं वक्ष्ये सः राजपूर्व्यः राजोपपदः पुण्यः पवित्रः मुनिरिति शब्दः मुहुः द्विंशतिमित्यर्थः द्वां दिवं आकाशं स्पृशति । मुनीनां आश्रमाः यथा सर्वेषामतिथीनां मृगपत्न्यादीनाञ्च आश्रयभूताः क्षेमकराश्च, यथा च ते प्रत्यहं तपस्तप्यन्ते, ऋषिरिति पवित्रं नाम च दधते तथानेन परिगृहीतो द्वितीयः आश्रमः सर्वेषामुपजीव्यः कल्याणकरश्च अयमपि प्रतिष्ठितं तपः षड्भागेन युज्यते ; किञ्च राजर्षिरिति पुण्यं नाम विभक्तिं, सर्वेषां ऋषितुल्योऽयमिति भावः । १४

Change of voice.—असौ वसति अध्याक्रान्तवान् । अनेन तपः सञ्चीयते । स्त्रीः मृश्यते...गीतेन पुण्येन मुनिरिति राजपूर्व्येण शब्देन ।

द्वितीयः । बलं तदाह्वं असुर भिन्नवान् इति बलभित् (सत्सूचित्वादिना किप्) इन्द्रः तस्य सखा इति बलभित्सखः राजाहः सखिभ्यष्टच् । १५

द्वितीयः । तेन हि—नगरपरिधर्माद्यबाहुः अयं एकः उदधिस्थानसौमां कृतज्ञां धरित्रीं भुनक्ति इति यत् नेतत् चित्रं ; देवैः सक्तवैराः सुराः समितिषु अस्य अधिग्ये धनुषि पौकृतुते वज्रे च विजयं आशंसन्ते । नगरस्य परिधौ पुरस्यार्धकोऽसुरः प्रायः बाहुः यस्य सः नगरपरिधर्माद्यबाहुः अतिदीर्घबाहुः अयं एकः अद्वितीयः अन्त्यस्य साहाय्यमन्तरेत्यर्थः उदकानि धीयन्ते एष इति उदधयः (उदकशब्दपूर्व्यात् धाधातोः किः उदकस्योदः संज्ञायामिति उदादेशः) समुद्राः एव श्यामा सौमा प्राक्तभागे यस्याः तां समुद्रेः श्यामा सौमा यस्याः तां इति केषित् । (उदधिस्थानसौमानं) कृतज्ञां समया धरित्रीं (धरतेः इजप्रत्ययः स्त्रियामौप्) पृथिवीं भुनक्ति अवति पात्यति इति

যাযত্ (মুণীজনবনে ইত্যস্য প্রত্যুদাহরশনেতত্) ইতি যত্ এতত্ ন শিত্ৰং বিজয়করং
ন । কৃত: এতদুশ্যতে ইত্যত্ আছ দ্বি যজ্ঞাত্ দ্বিতৈ: অপত্যানি পুমান: দৈত্যা: তৈ: সঙ্ঘ
সক্ত বৈরং ব্রহ্মতা যৈষাং তে সক্তবৈরা: নিত্যপ্রসক্তবীরভাষা: সুরা: দেবা: সমিতিবু
সংযামেবু অথ রাশ্র: অধিগ্ধে আরোপিতমৌৰ্ব্বীকি ধনুশি, পুরুষি বহ্নতি হ্রতানি নাংমানি
যস্য স: পুরুহত ইন্দ্র: তস্য ইদং ইতি পৌরহতং তচ্ছিন্ ऐन्द्रे बज्ज् च विजयं समरजयं
आशंसन्ते प्रार्थयन्ते प्रार्थनायां आङ्पूर्व: शंसिरात्मनेपदी मङ्गावीरीऽयमिति भाव: ।
ব্রহ্মধনুধো: সমুস্মিতত্বাত্ সমুস্ময়ালঙ্কার: ইতি যদ্রাঘবভট্টেনীকৃতম্ তচ্ছিন্যম্ এতে দ্বি
গুণ্যক্রিয়াযৌগপদ্যে সমুস্ময়প্রকারা নিয়মেণ কার্য্যকারণকালনিয়মবিপর্য্যয়রূপাতি-
শ্রয়োক্তিমূলা:, দীপকস্য আতিশ্রয়োক্তিভুলত্বাভাব: । দৌষ্যন্তে আপে, ऐन्द्रे बज्ज् च
विजयकामना पुराणायानुगतत्वात् न कविपतिभामूलतिश्रयोक्तिसमुत्थापिता अतएव
प्रस्तुताप्रस्तुतयो: एकधर्माभिसम्बन्धात् दीपकालङ्कार: । मन्दाक्रान्ता वृत्तम्
तद्वत्त्वम् मन्दाक्रान्तान्बुधिरसनगैर्भोगिनौ तौ गुरुचेत् ।

Change of voice.—অনৈন...সীমা ধরিবী একৈন' কৃত্বা মুজ্যতে ইত্যেতেন
শিত্রেণ ন মূযতে । সুরৈ: সক্তবৈরৈ: বিজয়: আশ্রস্যতে । ১৫

পরিব: পরিপূৰ্ণ্যাত্ হ্র:ন্নে: অপ্ নিপাতনাত্ সিদ্ধম্ পরৌ ঘ: । সমিতি: সমপূৰ্ণ্যাত্
বৃষ্ ধাতৌ: ক্তি: ।

[তপগম্য] বিজয়স্ত—বিপর্য্যায়ী জি: ইতি আত্মনেপদম্ ।

নেপথ্যে—আমাদের অয়োজন সিদ্ধ হইয়াছে ।

রাজা । [অবগ করিয়া] এই ধীরপ্রশান্তধরবিশিষ্ট ব্যক্তিগণ তপস্বী (বোধ
হইতেছে) ।

দৌবারিক । [অবগ করিয়া] আমীর জয় হউক ; দুইজন ঋষিকুমার দ্বারদেশে
উপস্থিত হইয়াছেন ।

রাজা । শীঘ্র তাঁহাদিগকে প্রবেষ্ট করায় ।

দৌবারিক । এই আমি তাঁহাদিগকে প্রবেষ্ট করাইতেছি । [নিকট হইয়া ঋষি-
কুমারদ্বয়ের সহিত অবগ করিয়া] মহাশয়গণ এ দিকে আস্থন ।

উভয়ে । [রাজাকে নিরীক্ষণ করিতে লাগিলেন] ।

প্রথম । আহা ইঁহার দেহ তেজস্বী হইলেও কেমন বিঘাসোৎপাদক, অথবা ঋষি
হইতে অনতিভিন্ন এই নরপতিতে ইহা উপযুক্তই বটে । কারণ ইনিও সকলের উপ-
জীব্য আশ্রয়ে বাস করিতেছেন, পালনহেতু ইনিও এতাহ তপ:সঞ্চয় করিতেছেন ।
এবং জিতেন্দ্রিয় এই নরপতির পবিত্র রাজপুৰ্ব্ব মুনিশব্দ স্তুতিপাঠকমুগলকর্জুক গীত
হইয়া গগনস্পর্শ করে ।

দ্বিতীয় । ইনিই কি ইন্দ্রের সখা হুবাহু ?

প্রথম । হাঁ ।

ষষ্ঠীয়। তাহাইহলে—পুরস্কারার্গলের দ্বায় দীর্ঘবাহু এই নরশক্তি একাকী সাগরবেষ্টিত সমগ্র পৃথিবী পালন করেন ইহা আশ্চর্যের বিষয় নহে। কারণ দৈত্য-দিগের সহিত প্রসক্তবৈরভাব দেনগণ সংগ্রামে ইহার আরোপিতচাপে এবং ইজ্ঞের বজ্রে বিজয়কামনা করিয়া থাকেন।

[সমীপে গমন করিয়া]। রাজন্ বিজয় লাভ করন!

[*Behind the scenes*]. Oh! our desired object has been accomplished.

King.—[*Listening*]. These men of deep and tranquil voice must be hermits.

Warder.—[*Entering*]. Victory to our lord, the king! Two young hermits are at the gate.

King.—Admit them without delay.

Warder.—I will introduce them. [*Exit and re-entering with the two young hermits*]. This way, holy sirs, this way.

Both.—[*Begin to look at the king*].

First.—Oh! His form, though majestic, yet inspires confidence! On it is just what should be in a king, not differing much from hermits. Because:—He too has occupied an *Asrama* (a stage of life) which is enjoyed by all; and lays up every day (a store of) penance by protecting (the saints); and his too, who has control over his self, is the holy title “saint” having the word রাজন্ (king) preceding it,—which chanted by pairs of bards rises up and reaches the heavens.

Second.—Gautama, is he Dushyanta, the friend of Indra the slayer of Bala?

First.—Yes.

Second.—Well then,—

No wonder that he, with arms long as the iron bar for locking a city-gate, alone rules the whole earth, the blue boundary whereof are the oceans. For, even the gods having contracted confirmed hostilities with the sons of Dity look to his well-strung bow as well as to the thunderbolt of Indra for victory in their wars.

[*Approaching*]. Victory to the king!

তমো। আশ্রমে সীদন্তি যি তে আশ্রমসদঃ তেষাং (সন্তুষ্টিবিষয়াদিদ্বা সদ্ব্যাপ্তিঃ

ক্লিপ) “কস্যচ বর্তমানে” কর্তরি ঘট্যে। The nominative case of verbs which admit of ক্ত in the present tense takes the sixth case-ending.

সমী। সন্নিধিরেব ইতি সান্নিধ্যং, কচিন্ স্থায়িকা প্রকৃতিঃ সিন্ধবচনান্যতি-
বর্তন্তে ইতি জীবত্বম্। অসান্নিধ্বাৎ অনুপস্থিতত্বাৎ। ইটি: যোগ: (যজধাতো:
জিন্) তস্যা: বিধ্ন ব্যাঘাতং জনয়ন্তি। তন্ তস্মান্ সারথি: দ্বিতীয়: যস্য তেন
সারথিমাৎসহায়েন ভবতা কতিপয়া: রাবয়: সমাধ্বতা: ইতি কতিপয়রাৎ অতল-
সংযোগে দ্বিতীয়া; “অহ: সর্বৈকদেশসংখ্যাতপুণ্যশ্চ রাবৈ:” চকারাৎ সংখ্যাব্যযাদে:”
ইতি রাবিশব্দাৎ অচ্ in a compound of the তত্পুরুষ kind the word
রাবি admits of the augment অচ্ if it follows the words অহন্ সর্ব্ব,
সংখ্যাত, পুণ্য and একদেশবাচক words or words meaning its parts
or watches, and also numerals and indeclinable particles.
কতিপয়শব্দ: সংখ্যায়াং বর্তন্তে; কতিশব্দাৎ অয়চ্ প্রত্যয়: পুণ্যগমশ্চ। নাথেন সহ:
বর্তমান: ইতি সনাত: অসনাত: সনাত: ক্রিয়তাম্ ইতি সনাধীক্রিয়তাম্ অধূতত্বাৎ
চি: অন্য চৌ ইতি অকারস্যং ইল্ অধ্যাস্যতামিত্যর্থ:।

বিদূষক:। [অপব্যর্থ:]। মুদীনামিহ প্রার্থনা তে অভিলাষসিদ্ধিরূপযোগিনী।

রাজা। মহাশয়! ইত্যত্র ল্যবলোপে পশ্যমী।

দৌবারিক:। যত্ দেব: আশ্রয়য়তি। [নিষ্কান্ত:]।

রাজা। [আগন হঠতে উঠিয়া] আগনাদিগকে প্রণাম করি।

উভয়ে। আগনার মঙ্গল হউক। [ফল দান করিলেন]।

রাজা। [প্রণামমূলক গ্রহণ করিয়া] আগনাদের আদেশ শুনিতে ইচ্ছা করি।

উভয়ে। আপনি এখানে আছেন ইহা মুনিরা অবগত হইয়াছেন। এবং সেই
নিমিত্ত আগনাকে প্রার্থনা করিতেছেন।

রাজা। কি আদেশ করিতেছেন।

উভয়ে। এই প্রার্থনা করেন, যে মহর্ষি কণ্ঠের অমুগৃহীতবশতঃ রাক্ষসেরা
আমাদের যজ্ঞবিঘ্ন সম্পাদন করিতেছে; অতএব আপনি সারথিমাৎ সমস্তিবাাহারে
কতিপয় রাবি এই আশ্রমে অবস্থান করুন।

রাজা। অমুগৃহীত হইলাম।

বিদূষক। [অনাস্থিতক] এই প্রার্থনা আগনার অমুকুল।

রাজা। [দ্রবং হস্ত করিয়া] দৈবতক, আমার বচন অনুসারে সারথিকে বল কে-
খনুর সহিত রণ উপস্থাপিত করুক।

দৌবারিক। প্রভু যেরূপ আদেশ করেন [নিষ্কান্ত হইল]।

King—[Rising from his seat] I bow to you both.

Bot h.—May you be blessed [offer fruits].

King.—[Receiving them with a respectful bow] I wish (to hear) your commands.

Both.—The dwellers of the hermitage have known that you are here. Therefore they request you.

King.—What do they command ?

Both.—Because of the absence of the great sage Knawa, demons are creating a disturbance of our sacrifices. Therefore you would be pleased to occupy the hermitage, with the charioteer as your second, for a few nights.

Kings.—I have been much favoured.

Bidushaka.—[Aside]. This request is favourable to you.

King.—[Smiling] Raibataka, tell the charioteer, using my words, to bring the chariot with (my) bow.

Warder.—As your lordship commands. [Exit.]

उभौ । [सङ्घर्षम्] पूर्वेषाम् अनुकारिणि त्वयि इदं युक्तरूपं ; पौरवाः आपन्ना-
भयसन्नेषु दीक्षिताः खलु । १६

पूर्वेषां पुरुषंश्रीयानां अनुकारिणि सङ्घे त्वयि इदं पञ्चात्प्राथनापरिपूरणं युक्तरूपम् अतिसूयं युक्तम् । पौरवाः पुरोः वंशभवाः आपन्नानां अभयमेव लक्षणा-
अभयदानमित्यर्थः सन्नाधि यज्ञाः सवमाच्छादने यज्ञे सदा दाने वनेऽपि चेत्यमरः तेषु
आपन्नाभयसन्नेषु विपन्नेषु अभयदानरूपेषु यज्ञेषु दीक्षिताः कृतदीक्षाः निरता इत्यर्थः ।

राजा । पदस्य पञ्चात् इति अनुपदस्य पद्यादर्थे अव्ययीभावः अन्वक् पद्यादित्यर्थः
आगतः एव ; अत्र आसंसायां भूतवत् इति भाविनि भूतस्य (क्तप्रवयस्य) प्रयोगः ।

राजा । शकुन्तलायाः दर्शने कुतूहलं औत्सुक्यमस्ति किम्, अपि प्रये,
रत्नवस्तुसमाप्तीके लीलता स्यात् कुतूहलम् ।

विदूषकः । परिवाहेषु शीघ्रेण पुरेणेतियावत् सङ्घ इति सपरिवाहं आसीत्
पथःपुर इव समौत्सुक्यं उच्छलितमभूत् । अधुना राज्ञानां उदत्तं शुक्ला विन्दुरपि
न वर्तते, सर्वमेव औत्सुक्यं विलयं गतम् ।

Metaphor taken from an overflowing mountain stream.

राजा । मम, समीपे अवस्थानेन राज्ञसात् तव भयं न भविष्यति ।

विदूषकः । तव समीपे अवस्थानेन यदि राज्ञसभयं निवारितं भवति, तर्हि
इदानीमपि तत्पार्श्वस्थानेन राज्ञसात् दासीऽस्मि ।

उत्तये । [आज्ञादेर सहित] पूर्वपुरुषविशेषेण अशूकारी आपन्नार ए कार्यं अंताञ्छ
उपगच्छ हरेराहे ; पुरुषवन्शीरगण विपन्नं व्यक्तिमेकैकं अन्तराधानरूपं यच्छे निरत ।

রাজা। [প্রণাম করিয়া] আপনারা অগ্র চলুন, আমিও আপনাদের পশ্চাৎ চলিলাম।

উভয়ে। জয় হটক [নির্গত হইলেন]।

রাজা। মাঠবা, শকুন্তলাদর্শনে কোতূহল আছে কি?

বিদূষক। প্রথমে জলোচ্ছ্বসের স্মার ইচ্ছা বেগবতী ছিল; কিন্তু এক্ষণে রাক্ষস-বৃত্তান্ত শ্রবণে এক বিন্দুও অশিষ্ট নাই।

রাজা। ভীত হইও না, আমার নিকটে থাকিবে।

বিদূষকঃ। এই আমি রাক্ষস হইতে রক্ষিত হইয়াছি।

Both.—[*Joyfully*] This is quite becoming you who follow your ancestors. The descendants of Puru have devoted themselves (in the same way as to sacrificial rites) to giving succour to the distressed

King.—[*With a bow*]. Be pleased to go before. I am coming immediately after you.

Both—Victory to you! [*Exeunt.*]

King.—Mathavya, have you any longing for seeing Sakuntalā?

Bidushaka.—Yes. At first it was overflowing, but now at this news about the demons, not a drop is left.

King.—Don't fear, you shall keep close to me.

Bidushaka.—I am protected from the demons.

দৌবারিকঃ। [প্রবিষ্ট]।

সম্ভ্রামিতাঃ। কৰ্ত্তরি অশ্ সজ্জঃ অয়ং ভৌবাদিকঃ পরস্পদৌ ; আত্মনেপদৌতি কেচিত্। হরতি বহতি ইতি হরঃ হরতেরনুদয়মনে ইতি অশ্ ; আশ্রমতিঃ হরঃ ইতি আশ্রমতিহরঃ সন্দেহহরঃ দূত ইত্যর্থঃ।

রাজা। অম্মাভিরিত্যব গৌরবে বহুবচনম্।

করমকঃ। পার্শ্বা ব্রতান্ভোজনম্ ; প্রহতা পারশ্বা যস্য সঃ প্রহতপারশ্বঃ। চতুর্থ্যে দিবসে ব্রতীদযাপনং ভবিষ্যতি ; তস্মিন্ দিনে বত্সিনাৎ উপস্থ্যাতব্যমিত্যর্থঃ।

রাজা। একতঃ তপস্বিনাং যজ্ঞরক্ষণং অপরতঃ মাতুঃ আশ্রা ; ইয়মপি লঙ্ঘয়িতু মশক্যম্। ইয়চ্চ সমং সম্পাদয়িতুং ন শক্যতে তদয়ং কিং কৰ্ত্তব্যম্।

বিদূষকঃ। সূর্য্যবংশীয়ো নরপতিঃ স্ত্রিশব্দুঃ সশরীরঃ স্বর্গং গমিষ্যামীতি ক্রান্ত-সুহৃৎসুঃ ক্রতবে বশিষ্ঠ বব্রুহে। তেন চ শমশয়লালত্বমগমতু চক্খালদশা গতঃ বিশ্বামিত্রেণানুষ্ঠিতসমসত্মপ্রভাবেণ স্বর্গসারোদ্গমুপচক্রমে। আত্মানরে দিবস্যতিনা, ই গুব্ধশাপকৃত ন তে স্বর্গং স্যানমিতি নিষিদ্ধীঃ বাঙ্ মুখঃ পতিতুমারত্বী বিশ্বামিত্রেণাগত্ব তিষ্ঠেত্যুক্তঃ অন্তরালে স্থিতঃ ইতি দৌরাণিকৌ কথা।

মিথু অবয়বেষু শঙ্কুরিব ইতি ব্যুত্পত্তিঃ ।

রাজা । সত্যং অনাকুলঃ আকুলঃ ভূতঃ ইতি আকুলীভূতঃ । কর্ণব্যমবধারয়িতং নালম্ ।

কৃত্যযোঃ কার্য্যযোঃ তপস্বিকাৰ্য্যস্য মাতৃকাৰ্য্যস্য চ ভিন্নঃ পৃথক্ দেশঃ যযোঃ তে ভিন্নদেশে তযোঃ ভাবঃ ভিন্নদেশত্বম্ তস্মাত, সমকালং পৃথক্ দেশসম্পাদ্যত্বাত্ মনঃ চিত্তং পুরঃ অগ্রে শ্ৰীষ্যেতে প্রতিহতং নিরুদ্ধগতি, সীতসা বহতি য়া সা সীতীবদ্ (বহিঃ ক্রিপ্). তস্যাঃ সীতীবহঃ নদ্যাঃ সীতঃ যয়া প্রবাহ ইব অইধং ইধং ভবতি ইতি ইধৌভবতি, কর্ণব্যানবধারণাদনবস্থিতং মে চেতঃ উপমালঙ্কারঃ । দ্বিধা এক ইতি ইধম্ স্থার্থে অণ্ ততঃ চিঃ । ৭৬

Change of voice.—ইধৌভূযতে মে মনসা প্রতিহতেন সীতসা যথা ।

[বিচিন্ত্য] তপস্বিনাং কার্য্যে যশ্বরশ্ময়ে ব্যয়ং মনৌ যস্য তম্ তপস্বিকাৰ্য্যব্যয়মনসম্ মাং জ্ঞাপয়িত্বা । পুত্রস্য কৃত্যম্ ইতি পুত্রকৃত্যম্ ব্রতীদ্রুযাপনদিনে মন্ময়া কর্ণব্যম্ তত্ তত্স্থানীযৌ মূল্যে ভবান্ করৌ ।

বিদূষকঃ । রচসঃ ভীৰুঃ ইতি পশ্বমীতত্পুরুষঃ ।

রাজা । [সম্মিতম্] মহান্ ব্রাহ্মণঃ তস্মিন্ ত্বয়ি ভীৰুত্বস্য কথং সম্ভবঃ ।

দৌবারিক । [প্রবেশ করিয়া] রথ প্রস্তুত ; মহারাজের বিজয়প্রস্থানের অপেক্ষা করিতেছে । কিন্তু নগর হইতে দেবীর আজ্ঞাবাহক করভক আসিয়াছে ।

রাজা । [আদরের সহিত] জননী পাঠাইয়াছেন কি ?

দৌবারিক । আজ্ঞা হাঁ—

রাজা । প্রবেশ করাত ।

দৌবারিক । যে আজ্ঞা [নিষ্কান্ত হইয়া করভকের সহিত প্রবেশ করিয়া] এই যে প্রভু, উঁহার নিকট গমন কর ।

করভক । প্রভুর জয় হউক ; দেবী আদেশ করিয়াছেন যে আগামী চতুর্থ দিবসে আমার উপবাসের পারণা হইবে সেট দিন দীর্ঘায়ু বৎস অবশ্য উপস্থিত হইবে ।

রাজা । এদিকে তপস্বিকাৰ্য্য, অত্ৰদিকে গুরুজনের আজ্ঞা ; দুইটিই লঙ্ঘন করিবার যোগ্য নহে ; এ বিষয়ে কি কর্তব্য ।

বিদূষক । ত্রিশঙ্কুর স্তায় অস্তবালে থাকুন ।

রাজা । সত্যই আমি আকুল হইয়াছি ।

দুইটি কার্য্য পৃথক্ পৃথক্ স্থানে (এক সময়ে) সম্পাদন করিতে হইবে এই নিমিত্ত আমার চিন্তা, অগ্রপতিষ্ঠ শৈলধারা নিরুদ্ধগতি সরিৎপ্রবাহের স্তায়, দোলায়মান হইয়াছে । [চিন্তা করিয়া] সখে জননী তোমাকে পুত্ররূপে গ্রহণ করিয়াছেন, তুমি এ স্থান হইতে অতিগমন করিয়া, আমি তপস্বিগণের কার্য্যে ব্যস্তচিত্ত এইরূপ বিবেদন পূর্ব্বক তাঁহার পুত্রকর্তব্য সম্পাদন কর ।

বিদূষক । আমাকে রাক্ষস-ভীক মনে করিবেন না ।

রাজা । [দ্বিগুহাস্য করিয়া] হে মহাব্রাহ্মণ, তোমাতে ইহা কিরূপে সম্ভব হইতে পারে ?

Warder.—[*Entering.*] Ready is the chariot and awaits your march to victory. But bearing a message from the queen (your mother), Karabhaka has come from the city.

King.—[*Respectfully.*] What ? sent by my mother ?

Warder.—Yes.

King.—Admit him.

Warder.—I will. [*Exit and re-enters with Karabhaka*]. Here is the lord, our king. Go near (him).

Karabhaka.—Victory to the king ! “On the coming fourth day” bids the queen-mother, “my fasting will be concluded. On that day I should like to be honoured by you, my long-lived son.”

King.—Here is the affair of the hermits ; and there the command of my mother. Both these cannot be neglected. What is to be done ?

Bidushaka —Like Trisanku, stay in the midway.

King.—In sooth, I am perplexed. The two duties happening (simultaneously) in two different places, my mind is oscillating like the stream of a river obstructed (in its course) by a rock. [*Reflecting*]. You have been adopted, my friend, as a son by my mother. So go back from this place, and telling her that I am busy in looking after the affairs of the hermits, do the duties of a son to her.

Bidushaka.—Do not think that I am afraid of demons.

King.—[*Smiling*]. Mighty Brahmin, how can it be possible with you ?

রাজা । তপোবনস্য পীড়া সর্ব্বায়া পরিহর্ষায়া ইতি হৈতীঃ সর্ব্বানৈব অনুঘরান্ তথা সঙ্ঘ প্রেষয়িষ্যামি ।

বিদূষকঃ । যুবাচাসৌ রাজা খিতি যুবরাজঃ রাজাঃসখিভ্যেচৎ । In compounds of the তত্পরুষ, কর্ম্মধারয় and দ্বিগু kind, the bases, রাজন্ অঙ্কন্ and সখি admit of the augment টচ্ ।

রাজা । [আশ্রয়গতম্] অয়ং ব্রাহ্মণকুমার অশ্বত্থঃ শকুনলাগতং মম অভিলাষং মম পত্নীভ্যঃ কদাচিত্ বদেৎ ; অতীঃহসেনমিদংবল্যে । [বিদূষকং হসি গৃহীত্বা]

অযস্য ঋষিষু ভক্তিবশাৎ তেষাং কার্য্য সাধয়িতুং অর্হং তপীবনং গচ্ছামি নতু শকুনল্লা-
দর্শনলীলায়াং যত তত্শতঃ তস্যাং মেঃসুরক্ৰিণীংসি। কিং তর্হি ত্বয়া যত্ পূর্ব্ব
কথিতং তন্নিষ্যা ইত্যাশঙ্ক্যাহ পশ্যেতি।

বয়ং ক, পরীক্ষমন্মথঃ স্নগশাবৈঃ সমং এধিতঃ জনঃ ক। সখি পরিহাসবিজল্লিপিতং
বচঃ পরমার্থতঃ ন গৃহ্যতাম্। ৭৮

বয়ং সাহস্রাঃ বিষয়াসক্তচেতসঃ পুরুষাঃ ক, পরীক্ষঃ, ইন্দ্রিয়ানামগৌচরঃ মন্মথঃ
কন্দর্পমাবঃ যস্য স তথীকঃ, ন কদাপ্যনুভূতমন্মথবিকারঃ, স্নগাণাং হরিণানাং
শাবৈঃ শিশুভিঃ সমং এধিতঃ হৃদিংগতঃ জনঃ শকুনল্লারূপঃ ক। এতদুভয়ং ন সঘটতে
ইত্যনর্থোর্মহদন্তরং কথয়ৈন সূচ্যতে। হ সখি পরিহাসে নর্মেণি বিজল্লিপিতং যদ্বা
পরিহাসেন বিজল্লিপিতং ইতি ততীয়াসমাশঃ। কথিতং নর্মেচ্ছলেনীকং বচঃ পরমার্থতঃ
তত্শতঃ ন গৃহ্যতাং। পরিহাসীকোক্তং বাক্যং সত্যং সাবগচ্ছ। আয়ে অর্হং বিষমা-
লঙ্কারভেদঃ—বিরূপযোঃ সঙ্কটনা যাচ তদ্বিধমং মতম্।

“অপ্পঃ পরিমিত্তিবিথই সমাসান্তবিধানসামর্থ্যাদব্যয়ৌভাবঃ নিপাতনাত্ পরস্ব
খীকারাদেয়ঃ” (প্রতিপূরসমুদ্যোঃ) পরীক্ষমন্মথীকীতি পরীক্ষ (অশং আদিবঃ
অচ্ ইতি অচ্) এধ হৃদী ইতি ধাতৌঃ কশরিক কঃ এধিতঃ এধ লট্ এধতে ; সিত্
এধাক্ষে লুঙ্ ঐধিট।

পরমার্থেন ইত্যন প্রকৃত্যাদিভ্যশ্চেতি ততীয়া।

N. B. This duplicity of the king, properly speaking, might be looked upon as a blot or stain in his character, but judged by the common standard of ethics it is nothing serious. If it has produced any harm affecting any body; it was the king himself. Besides the saying goes:—

“ন নর্মেযুক্তং বচনং হিনসি ন স্ত্রীপুৰাণবিবাহকালি।

প্রাণাত্যয়ৈ সর্ব্বধনাপহারৈ পশ্চাত্তাত্যাহুরপাতকানি ॥

মহাভারতম্।

বিদূষকঃ। অথ কিম্—[নিষ্কান্তাঃ সর্ব্বং দ্বিতীযোঃডঃ।]

বিদূষক। রাজার অমুজ যে ভাবে গমন করে আমিও সেইভাবে যাইব।

রাজা। ভগোবনগীড়া বাহাতে না হয় তাহা কর্তব্য এই নিমিত্ত সমস্ত অমুচরবর্গকে
তোমার সহিত প্রেরণ করিতেছি।

বিদূষক। তবে আমি এক্ষণে সুবরাজ হইলাম।

রাজা। [আশ্রয়ত] এই ব্রাহ্মণকুমার চকলপ্রকৃতি, আমার অভিনায় অন্তঃপুঙ্খের
ক্রীবর্গকে বলিতেও পারে; ভাল, ইহাকে এইরূপ বলি। [বিদূষকের হস্ত-ধারণ

করিয়া প্রকাশ্যে বয়স্য ঋষিদিগের প্রতি ভক্তিবশতঃ আমি আশ্রমে বাইতেছি। প্রকৃত-
পক্ষে তাপসকল্য আমার অভিলাষ নাই। দেখ—

শকুন্তলার স্তায় ব্যক্তি মৃগশিশুদিগের সহিত বৃদ্ধিশ্রাপ্ত, কন্দর্পভাব কখনও তাহার
ইঞ্জিয়গোচর হয় নাই। ইন্দ্র ব্যক্তিই বা কোথায় এবং মাদ্র ব্যক্তিই বা কোথায়।
আমি পরিহাস করিয়া যে কথা বলিয়াছি তাহা সত্যভাবে গ্রহণ করিও না।

বিদূষক। আজ্ঞা হাঁ।

[সকলে নিষ্ক্রান্ত হইল]

দ্বিতীয় অঙ্ক সমাপ্ত।

Bidushaka.—I should like to travel in the same way as a king's
brother ought to do.

King.—The disturbance of the hermitage is to be avoided ;
hence, I am going to send all my retinue with you.

Bidushaka.—Well, then I have now become the heir-apparent.

King.—[*Aside*]. This young Brahmin is fickle. He may give
out my desire to the females of the harem. Well, let me tell him
in this way. [*Taking Bidushaka by the hand, aloud*]. Friend I
am going to the hermitage out of regard for the holy saints.
Really I have no liking for the hermit's daughter. See—

Where are we and where is a creature brought up with young
fawns and all ignorant of love ? Friend, “take not in earnest what
was said in jest.”

Bidushaka.—Yes. (I understand you).

[*Exeunt*]. End of the Second Act.

তৃতীয়োঃঙ্কঃ ।

বিশ্বামিত্রঃ ।

[ততঃ যজমানস্য শিষ্যঃ (শ্রাম্ ঘাতীঃ ক্যপ্) কুশান্ যাগার্যে দর্শান্ আদায়
প্রবিষতি] ।

শিষ্যঃ । মহান্ অনুভাবঃ তেজোবিশিষ্টঃ, যস্য সঃ । প্রবিষ্টঃ ইতি প্রবিষ্ট-
নামঃ তজিন্ (লৌপঃ শ্রাক্ষ্যস্য ইতি সন্দ্যৌ যকারলৌপঃ) ন সন্নি উপদ্রবাঃ উপদ্রবাঃ
বিন্ধ্য ইতি যাবচ্চৈবাং তানি ।

वाचसन्धाने का कथा, स दूरतः हुङ्गारेण इव धनुषः व्याशब्देनैव विज्ञान् अपो-
हति । वाचाणां शराणां सन्धाने योजने विषये का कथा तेन प्रयोजनं नास्ति इत्यर्थः ।
स राजा दूरतः (पञ्चम्याससिल्) दूरादेव हुं इति अव्यक्तः शब्दः हुङ्गारः तेन इव
धनुषः व्याधाः गुणस्य शब्देन टङ्गारेण विज्ञान् अन्तरायान् राक्षसान् अपहति
विद्रोहकरोति, निरस्यतीति यावत् । तस्य धनुष्टङ्गारं युत्वा राक्षसाः भीताः प्रद्रवन्ति
इत्यर्थः ।

Change of voice.—तेन विघ्ना. अपीच्छन्ते ।

ऊह वितर्के इति धातोः लट्, अयं भौवादिकः आत्मनेपदी । उपसर्गादस्य लुङ्
वेति वाच्यम् । The roots ऊह, and अस when preceded by any prefix
(उपसर्ग) are optionally in the आत्मनेपद ॥९॥

इमान् दर्भान्, कुशान्, वेदिः परिष्कृता भूमिः तस्याः यजनवेद्याः संस्तरणार्थं
आच्छादयन्ते यजन्ति ये ते (ऋतुशब्दीपपदात् यजतेः कर्त्तरि क्तिन्) तेभ्यः
याजकेभ्यः उपनयामि उपनीय ददामि । [परिकस्य अवलीक्य च आकाशे] प्रियंवदे
इदं शरीरस्य दण्डमूलस्य अनुलिपनं, स्थालसङ्घटानि पद्मपत्राणि च कस्य जनस्य कृते
तथा नीयन्ते [युतिमभिनीय कथं दत्त्वा इव] किं ब्रवीषि आतपस्य सूर्यकिरणस्य रौद्रस्य
कर्तुः लङ्घनं अभिभवः तस्मात् हतोः शकुन्तला वलवत् अत्यर्थं असुस्था पीडिता ।
तस्याः शरीरस्य निर्व्यापणं (प्यन्तात् वातेः) तापीपशमनं तस्मै, तादर्थ्ये चतुर्थी ।
तर्हि त्वरितं शीघ्रं (तरधातोः क्तः पच्चे तूर्थम्) गम्यताम् । सा खलु भगवतः
कणस्य उच्छ्वसितं जीवितमिव । अहमपि वितानस्य यज्ञस्य इदं इति वैतानिकं
शान्नुदकं शान्तिजलं अस्यै अस्याः कृते इत्यर्थः गौतम्याः कणभगिन्याः हस्ते (“आलाने
गृह्यते हस्ती” “रश्मिष्विवादाय नरेन्द्रसक्ता” इतिवत् करणस्य विवक्षता आधार-
त्वम्) विसर्जयिष्यामि, प्रेरयिष्यामि (स्वार्थे णिच्) [निष्क्रान्तः] ।

शुद्धविष्कम्भकः ।

विष्कम्भकलक्षणम्—

वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः ।

संक्षिप्ताद्यन्तु विष्कम्भ आदावङ्गस्य दर्शितः ।

मध्येन मध्यमाभ्यां वा पादाभ्यां सुप्रयोजितः

शुद्धः स्यात् सतु सङ्गीर्णो नीचमध्यमकल्पितः ॥

प्रवेशकलक्षणमपि अत्र लिख्यते

प्रवेशकोऽनुदासीक्या नीचपावप्रयोजितः

अङ्गद्वयान्तर्विज्ञेयः शेषं विष्कम्भके यथा ।

[তাহার পর বজ্রমানশিষ্য কুশ লইয়া প্রবেশ করিতেছেন]

শিষ্য । পার্শ্ব দৃষ্টান্তের কি প্রভাব ? তিনি আশ্রমে প্রতিষ্ট হইবামাত্র, আমাদিগের যজ্ঞাদি নির্বিকল্পে আরম্ভ হইয়াছে । বাণমংঘোজনের কথা দূরে থাক ; তিনি দূর হইতে হৃৎকরের স্থায় ধনুঃগের শব্দধারাই বিঘ্ন দূর করিতেছেন ।

আমি বেদির আচ্ছাদনের জন্ত এই কুশগুলি বাজকদিগকে প্রদান করিব । [কিয়দূর গমন করিয়া এবং অবলোকন করিয়া আকাশে] প্রিয়ংবদে কাহার নিমিত্ত এই উশীরাশুলেপন এবং মৃণালসহিত নলিনীপত্র লইয়া যাইতেছ ? [প্রতি অভিনয় করিয়া] কি বলিলে, শকুন্তলা রৌদ্রাভিভব জন্ত অত্যন্ত অসুস্থশরীর হইয়াছেন, তাহার শরীরের তাপশাস্তির জন্ত ? তবে শীঘ্র শীঘ্র যাও ! তিনি কুলপতির জীবনস্বরূপ । আমিও ইহার নিমিত্ত গোতমীর হস্তে শান্তিজল পাঠাইয়া দিব ।

[নিজ্জান্ত] শুদ্ধবিকল্পক ।

[Enter a disciple of the Sacrificial priest with Kusagrass].

Disciple—Oh ! Of great prowess and puissance is the King Dushyanta !—

For, immediately on his entering the hermitage our sacrificial rites are going on free from all molestation.

What to speak of setting an arrow to the bow ! With the roaring-like sound of his bow-string he removes all impediments (the demons).

I will deliver to the sacrificial priests these (bundles of) kusa-grass for strewing on the sacrificial altar. [Walking and looking about in the air] Priyambada, for whom do you bring that ointment of *usira* and those lotus-leaves with lotus-stalks ? [Acting as if he heard something]. What do you say ? For cooling the body of Sakuntala, who is very much indisposed for being exposed to the sun. Go then quickly. She is the life of our holy chief Kanwa. I too will send the soothing water belonging to the sacrifice through the hands of Gautami. [Exit. Prelude to Act III.]

[ততঃ প্রবিষতি কামযানস্য ইব অবস্থা यस্য স কামযানাবস্থ্যঃ রাজা]
কমেচ্ছিত্ত্বং ততঃ শ্রানচ্ কামযমানঃ ; “অনিত্যমাগমানুশাসনমিতি মুক্তি অক্লতি
কামযানঃ সাধুঃ” ; তথাচ বামনার্শ্যার্থদ্বয়ম্ “কামযানশব্দঃ সিদ্ধীন্দ্রাদিষ”
ইতি । যদ্বা “কামস্য যানে উদ্ভবমনি আরীহণ্যে বা যাঃ অবস্থা অভিল্লাষায়াঃ তাঃ
যস্য সঃ” ইতি রাঘবব্রহ্ম, কামযানঃ জাতানুরাগঃ ।

রাজা । [নিব্রস] তপসী বীৰ্য্য জানি, সা বালা পরবতী—ইতি—মি বিদিতম্
তথাপি, হৃৎ হৃৎ হৃৎ—নিবর্তয়িতুং—অসমর্থঃ ।

तपसः वीर्यं शक्तिं ज्ञाने तपःप्रभावेण मुनयः किं साधयितुं समर्थाः तन्मे विदितं
मस्ति । यदीदृशं शकुन्तलां वलीनं चर्षयामि तपःप्रभावेण मुनिर्मां भक्षसात् कारिष्य
वीरि रात्रिः प्राग्रयः । सा बाला शकुन्तला परवती पराधीना इति मे विदितम्,
(तस्य च वत्तमाने इति कर्त्तारि षष्ठी) न खलु सा गुरोरनुज्ञां विना मेऽभिलाषं
प्रयिष्यति इति तात्पर्यम् सर्व्वथा इदानीं मे अभीष्टसिद्धिः दूरापाप्ता ; किं तर्हि
अनेनावासकारिणा निष्फलानुरागेण इति वितर्कयन्नाह, तथापि अभिलाषसिद्धिर्दुर्लभा
इति ज्ञानत्रपि इत्यर्थः इदं हृदयं ततः तस्याः शकुन्तलायाः (विरामार्थानां यतो
विरतिरिति पञ्चमी) निवृत्तयितुं विरमयितुं न अलं समर्थोऽस्मि, अलं मुञ्चय्यामि-
शकुन्तलावाक्कमिष्यमरः ; अलमर्थेण इति तुमुन् ।

ज्ञाने इति निरुपसर्गात् जानातिः कर्त्तृभिर्प्राप्य क्रियाफले पात्तनेपदम् । अनुप-
सर्गाज्ज्ञः ।

Change of voice.—वीर्यं ज्ञायते...विदिनेन (भूयते) मया अलं न भूयते ।
[मदनस्य शरणं गच्छ । निरुपसर्गात् ज्ञायते इत्यर्थः] ॥२॥

आयुष्यते अनेन इति आयुषं युषधातोः घञर्थे कः ।

कुसुममेव आयुषं यस्य स सुकुमायुषः कन्दर्पः, सोर्व्वी रीलम्बमाला धनुरय
विशिखाः कौमुदाः पुष्पकेतोः इति कविसमयप्रसिद्धिः । विश्वसनीयाभ्यां, विश्वास्-
योग्याभ्यां शराणां कुसुमघटितत्वात् रश्मीनां शीतलत्वाच्च भवद्वाङ्मांजनानां सार्थः
समूहः सार्थो कर्त्तृकुसमूहः स्यादपि सङ्घातमात्रके इति मेदिनी । अत्रिसम्बोध्यते
प्रकाशयते (अत्रिः समूहस्यैव दधातेः कर्त्तृणि लट्) कुतः ।

तव कुसुमशरत्वं इन्दीः शीतरश्मित्वं च इति द्वयं महिषेषु अयथार्थं दृश्यते ।
इन्दुः हिमगर्भः अग्निं विवृजति ; त्वमपि कुसुमवाणान् वज्रसारीकरोषि ।

तव, कुसुमाश्वेव शराः यस्य तस्य भावः कुसुमशरत्वम् ; कुसुमशरत्वात् तव
शराणां सौकुमार्यम् ; इन्दीः चन्द्रस्य शीता रश्मयः यस्य तस्य भावः शीतरश्मित्वम्,
रश्मीनां शीतलत्वञ्च इति द्वयं ममेव विधा प्रकारो येषां तेषु महिषेषु माहृषेषु
कामिजनेषु, यथागतः अर्थः यस्य तत् यथार्थं तत्रभवति इति अयथार्थं विधा दृश्यते.
अनुभूयते इत्यर्थः । इन्दुः हिमं गर्भे येषां तैः हिमगर्भैः शीतलैः मधुपैः किरणैः
किरणीस्त्रिमयूखांशुगभक्तिरुषिष्ठयः इत्यमरः अग्निं विवृजति उद्गिरति वमसि इति
यावत् । गुणद्रव्ययोर्विरोधः । विप्रलम्बस्वाभाव्यादाभासत्वमिति विरोधाभासः अलङ्कारः ।
इन्दुकिरणाः स्वभावात्शीतला अपि विरहिणामप्रिवत् सत्तापका इत्यर्थः—यथाचोक्तं
“यस्य स सविषे दक्षिता दग्धदहनस्तुहिमदीधितितप्तस्य” । त्वमपि कुसुमवाणान्
पुष्पघटितान् शरान् वज्रस्येव सारः स्थिरांसी येषां ते वज्रसाराः अवज्रसारां वज्र-

सारान् करोषि इति वज्रसारीकरोषि । कामिजनैः इन्दुकिरणाः सन्तापकाः, कन्दर्पस्य कुसुमवाणाश्च वज्रवज्रच्छनिपाताः अनुभूयन्ते इत्यर्थः ।

Change of voice.—इयं अयथार्थं पश्यति (लोकाः) । इन्दुना अग्निः विस्फुल्यते । त्वया कुसुमवाणाः वज्रसारीक्रियन्ते ।

“द्रवमूर्त्तिस्पर्शयोः श्चः”—द्रवस्य मूर्त्तौ काठिन्ये स्पर्शेचार्थे श्यैः सम्प्रसारणं स्यान्निष्ठायाम् । “श्याऽस्पर्शे” श्यैः निष्ठातस्य नः स्यादस्पर्शेऽर्थे । “इक्ष्यणः सम्प्रसारणम्”—यवरस्थाने यथाक्रमं इ उ ऋ भावः सम्प्रसारणसंज्ञः स्यात् । In the presence of the suffix क्त, the root श्यै undergoes the change known as सम्प्रसारण, when it implies “touch” and the “solidification of liquids”. In senses other than touch the क्त of श्यै is changed into न । The transformation of य into इ, व into उ and र into ऋ, etc is termed सम्प्रसारण । सम्प्रसारणाच्च इति पूर्व्वरूपमेकादेशः । इत्यर्थ इति दीर्घः ।

श्यै क्तः—शीतः (स्पर्शः)—शीनः (प्राक्द्रवीभूतस्य घृतादिः घनभावः) अन्यत्र—श्यानः (यथा संश्यानः वृश्चिकः सङ्कुचित इत्यर्थः) लट् श्यायते ; लिट् श्ये ; लुङ् अश्यास ॥३॥

अनुक्रोशः दया । कुत इति अतिक्रोशानि कुसुमानि आयुधानि वाणाः यस्य तस्यापि भवतः कथमीदृशं तीक्ष्णत्वं सन्तापकत्वम् । पुष्पमयाणां वाणानां सम्पातेन सन्तापादिः सम्भवः सर्व्वथा नास्ति तथापि कथमयं संज्वरः, अथ क्लेनापि कारणेन भाव्यमिति चिन्तायाः अवसरः । आ इति स्मरणे अव्ययम् ।

अद्येति अम्बुराशौ और्व्वेव हरकोपवज्रः अद्यापि त्वयि ज्वलति नूनं ; अन्यथा इदं मन्मथ, भस्मावशेषः त्वं मन्त्रिधानां कथं एवं उच्यते ।

अम्बुराशौ स्रग्गरे और्व्वे वाङ्मनल इव हरस्य कोप एव वज्रः इति हरकोपवज्रः तपःपरामर्शविवह्वलनयोः भवस्य तृतीयादृष्टः समुद्भूतः क्रोधानलः अद्यापि इदानीमपि बहुषु दिवसेषु अतीतेष्वपि इत्यर्थः नूनं त्वयि ज्वलति, सुगूढं त्वयि अवतिष्ठते ; अन्यथा यद्येवं न स्यात् तर्हि कथं भस्म एव अवशेषः यस्य सः भस्मावशेषः स्रग्गीभूतः सन्नपि त्वं मन्त्रिधानां कामिजनानां सम्बन्धे कथं एव ईदृक् उच्यते सन्तापकः अनुभूयसे इति वाक्यशेषः । भस्माच्छादिते स्रग्गरे वज्ररिव दाहमवाप्तवति त्वयि हरकोपवज्रः स्रग्गरे निवसतीति तात्पर्य्यम् । स एव ताम्रहेतुरिति भावः । उत्प्रेक्षा-लङ्कारः । और्व्वेव इति उपमया सह नेरपेक्षेणावस्थानात् संश्लिष्टः ।

Change of voice.—हरकोपवज्रना...और्व्वेव...ज्वल्यते । भस्मावशेषेषु त्वया उच्येन कथं भूयते ।

और्व्यः भृगुवंशीयः मुनिविशेषः । कार्तवीर्यसन्ततिसन्तस्ता काचित् भृगु-
कुलवधः स्वस्थाः गर्भमूरो समानीय दारकं रक्षितवतीं निर्विघ्नं प्रसूतवतीषु । तेनच
बालकस्य और्व्य इति संज्ञा । पितृणां निरुद्धश्रवणेन कषायितलोचनस्य दारकस्य
महान् कोपः समजनि व्रैलीकं दग्धमुपचक्रमेच । पितृभिरनुबद्धः सोऽनलमिव
सम्भूतं तं कोपमुदधौ समुत्ससज्ज । तवच बाहुवाग्ररूपेण और्व्यसमुत्पन्नत्वात्
और्व्यानल इति प्रसिद्धिः गतः स कोपवाङ्गिरिदानीमपि वर्तते इति पुराणवाचा ।
मदनभञ्जवृत्तान्तः सर्वत्र बहुलीभूतः विस्तरभयान्नात्र लिखितः ॥ ४४ ॥

[परिक्रम्य] कर्णेष्विदं श्लेषितं समाप्तिं गतिं सति इदानीं, सौदृशं च इति
मदः सदधातोः औषादिकः असुन् सभा तव साधवः इति सदस्याः, सदस्शब्दान्
यत् ।—यज्ञा यथाविधि अनुष्ठीयन्ते नवेति परिदर्शनायै । निरुद्धः निरुद्धः तपस्विनः
मदस्याः तैरनुज्ञातः अहं श्रमेण क्लान्तं और्व्यान् कुव विनीदयामि कुवावस्थितः
परिश्रमापनोदनं करिष्यामि ।

[निश्चस्य] प्रियायाः शकुन्तलायाः दर्शनात् ऋते विना (ऋतेयोगात् वचसी
द्वितीया च) अन्यत् शरणं प्राप्यः नास्ति ।

[सूर्यसवलीक्य] उग्रः आतपः यत्र सा उद्यातपा, तां, वेलां निदाघसूर्यस्य
प्रौढकिरणसम्पातैः दुःसहोत्तापं इमं समयं लतानां वलयानि विद्यन्ति येषु तेषु लता-
वल्गवत्तुल्यं लताकुञ्जसमाशेषं मालिनीतीरेषु सखीजनेन सह गमयति यापयति ;
तत् तवैव गच्छात्तं [परिक्रम्य स्वर्गं रूपयित्वा वायुस्पर्शमनुभूय] प्रकष्टः वातः इति
प्रवासः तेन सुभङ्गः, वायुसङ्गात्वात् सुखकरः अयमुद्देशः—भूभागः प्रदेशः इति यावत्
शक्यमिति—

अरविन्दसुरभिः मालिनीतरङ्गाणां कण्ठभाङ्गी पवनः—अरविन्दसुरभिः अङ्गैः अविरल
मालिङ्गितुं शक्यम्—

अरं शीघ्रं लघुचिप्रमरं द्रुतमित्यमरः । विदन्ते हस्तिं लभन्ते इति अरविन्दानि
(अरपूर्वात् विन्दतेः शः कर्तरि) कमलानि तैः सुरभिः सुगन्धः पद्मरेणुभिः सुरभि
गन्धः मालिन्याः नद्याः तरङ्गाणां बीचीनां कणान् सुद्रीदविन्दून् वहति इति कण
वाही, मालिन्याः शीकरैः पृक्ताः इत्यर्थः पवनः वायुः अनङ्गेन तप्तानि अनङ्गतप्तानि
मदनसन्तप्तानि तैः अङ्गैः अविरलं गाढं मालिङ्गितुं स्याद् शक्यम् । “शक्यमिति
रूपं विलिङ्गवत्तन्मस्मिन्—कर्णमन्विधायां—साम्प्रान्योपक्रमात् ; शकीः शकिसदृशेति
कर्णेण यति कृते शक्यमिति रूपं भवति इति वामनः तथाच महाभाष्ये—“शक्यं
शमांसादिभिरपि क्षुत् प्रतिहन्तुम् ।”

अनुपपन्नयोगः कुमारि—शक्यमोषधिपतेर्नवो दयाः

कर्णपूररचनाकृते तव ।

অগ্রগল্ভয়বসুচিকীমলা:

ছেতুময়নখসংপটে: করা: ॥

“শক্যৌঃরবিন্দসুরभि:” इति केचित् साहसिका: पठन्ति ॥५॥

[परिक्रम्य अवलोक्य च] वेतसै: वानौरलताभि: परिक्षिप्ते परिवेष्टिते अस्मिन् लताकुञ्जे शकुन्तला वर्तते । तथाहि—

पुरस्तात् अभ्युन्नता जघनगौरवात् पश्चात् अवगाढा अभिनवा पदपङ्क्ति: अस्य पाण्डुसिकते द्वारे दृश्यते ।

पुरस्तात् अये (पूर्वशब्दात् अस्माति:) “दिक्शब्देभ्य: सप्तमीपञ्चमीयप्रमाभ्योदिग्-
देशकालेष्वस्माति ।” “अस्माति च” अस्मातो परे पूर्वधाधरावराणाम् यथाक्रमं
पुरधव: स्यु: । अभ्युन्नता अगभीरा, जघनस्य स्त्रीकव्या पुरोभागस्य गौरवात् वैपुल्यात्
पश्चात् अवगाढा निष्ठा-यभीरैतियावत् अभिनवा प्रत्यया सुव्यक्ता इत्यर्थ: पदपङ्क्ति:
पदचिह्नं अस्य लतामण्डपस्य पाण्डव: सिकता: बालुका: यत्र तस्मिन् पाण्डुसिकते
द्वारे दृश्यते एषा पदपङ्क्ति: शकुन्तलाया: एव, अत: शकुन्तला अवैवास्ते ।

Change of voice.—अभ्युन्नता...अवगाढा अभिनवा पदपङ्क्तिं पश्यामि ॥ ६ ॥

विटपानां वेतसशखानां अन्तरेण पञ्चकर्मकरिणा अवकाशेन इत्यर्थ: विलो-
कयामि । [परिक्रम्य तथा कृत्वा सहर्षम्] अये नेत्रयो: नयनयो: निर्व्याणं निर्वृति:
सुखमिति यावत् “निर्व्याणं निर्वृती: मोक्षे विनाशे गजमण्डपे” लब्धं अधिगतम्
मया—उक्तञ्च भवभूतिना “इयममृतवर्तिर्नयनयो:” । एषा मे मनोरथप्रियतमा
यस्यां मे भावानुबन्ध: सेयं कुसुमानां आस्तरणं उत्तरच्छद: तेन सह वर्तमानं
शिलापट्टं शिलाखण्डम् (अधिशीङ्ख्यासां इति कर्मत्वम्) अध्यास्य सखीभ्यां अन्वास्यते
सेव्यते परिचर्यते । अनुपूर्व्यात् आसृधाती: सकर्मकत्वम् तेन च कर्मणि प्रयोग: ।
आसां विग्रहकथितानि विश्वासपूर्व्वालापापान् श्रियामि [विलोकयन् स्थित:] ।

[तदनन्तरं कामश्रानावश्च राजा एतेन करिणेन]

রাজা । [নিশ্বাস ত্যাগ করিয়া] তপ:প্রভাব জানি, সেই বালিকা শকুন্তলা
পরামীনা হইও আমি অবগত আছি । তাহাণি আমার হৃদয় তাঁহা হইতে নিবৃত্ত করিতে
পারিতেছি না, [মদনগীড়া অসুভব করিয়া]

ভগবন্ কুশমাসুধ, আপনি এবং চল্লস। বিশ্বাসযোগ্য এই দুই জনে কামিজনসমূহকে
প্রভাবিত করিতেছেন । কারণ আপনার মন পুষ্পচিহ্নিত এবং ইন্দুর রঙ্গিণীতল, এ
উভয় আমাদের নিকট বিখ্যাত বোধ হইতেছে । চল্লশীতলময়ূপের দ্বারা অগ্নিবর্ণ
করেন ; এবং আপনারও কুশমবর্ণ বস্ত্রমার ।

ভগবন্ কামদেব, আমার প্রতি আপনার দয়া নাই । আপনি কুশমাসুধ হইলেও
আপনার এক্ষণ তীক্ষ্ণতা কিরূপে হইল ; [চিহ্নিত করিয়া] হাঁ বিশ্বাসিহি ।

সমুদ্রে বাড়বানলের স্রাব, এখনও হরকোপানল আপনাতে জলিতেছে। তাহা না হইলে আপনি ভগ্নাবশেষ হইয়াও মাদৃশ ব্যক্তির নিকট কেন ঈদৃশ উৎস অশুভ হন ?

[কয়েক পদ অগ্রসর হইয়া] যজ্ঞ সমাপ্ত হইয়াছে, সদন্তগণ অমুমতি দিয়াছেন, এক্ষণে কোন্ স্থানে পরিশ্রান্ত আত্মার শ্রমবিনিমোদন করি। [নিবাস ত্যাগ করিয়া] শ্রিয়াদর্শন ভিন্ন আর উপায় কি ? তাহাকেই অন্বেষণ করি। [সূর্য্যের দিকে দৃষ্টিপাত করিয়া] এই শ্রবণ রৌদ্রের সময় প্রায়ঃ তিনি সখীজনের সহিত মালিনীতীরে লতাকুঞ্জে অবস্থান করেন, সেই স্থানেই যাই। [কিয়দূর গমন করিয়া বায়ুস্পর্শ অনুভব করিয়া] সুন্দর বায়ুহেতু এই স্থান সুখসেব্য।—

মালিনীনদীর তরঙ্গের শীকরবাহী, পদ্মরেণুসম্পর্কে হৃগন্ধ এই সমীরণ অনন্ততপ্ত অঙ্গের পক্ষে গাঢ়ভাবে স্পর্শযোগ্য। [কিয়দূর গমন করিয়া অবলোকন করিয়া] বেতসপরিক্রিপ্ত এই লতাকুঞ্জে শকুন্তলা সন্নিহিত আছেন ; কারণ—লতাকুঞ্জের শ্বেতবালুকাময় ঘারে অভিনব পদচিহ্ন রহিয়াছে ; পদচিহ্নগুলির অগ্রভাগ অগভীর এবং পশ্চাদ্ভাগ স্থূলজঘনভারে গভীর রহিয়াছে ; শাখামধ্যস্থিত অবকাশ দ্বারা দেখি [কয়েক পদ অগ্রসর হইয়া বিলোকন করিয়া আত্মাদের সহিত] আঃ নয়ন জুড়াইল, আমার মনোরথপ্রিয়া কুশম্ভাষ্যামনাথ শিলাতলে শয়ন করিয়া আছেন ; সখীদ্বয় তাহার সেবা করিতেছেন। ইহারা বিশ্বকভাবে যে কথোপকথন করেন তাহা শুনিব [দাঁড়াইয়া নিরীক্ষণ করিতে লাগিলেন]।

[*Enter the king with the air of one in love.*]

King.—[*Sighing*]. I know the power of penance, and it is also known to me that she is dependent on another ; yet I cannot turn my heart away from her.

[*Feeling the pangs of love.*]

God of flowery shafts ! lovers are deceived by you and the Moon ; though you are deserving of confidence (as harmless-)

Because,—that your arrows are made of flower and that the rays of the moon are cold do not appear true to men in my position. (To us) the moon pours down fire through cold rays ; and you make your flowery arrows hard as adamant. God of love, you have no pity on me. Whence is this sharpness of your, being, as you are, of flowery shafts ? [*Reflecting*]. Oh ! I see. Surely the fire of the wrath of Hara (Siva) burns even now in you, as the submerging fire in the ocean : otherwise, how could you, O God of love, (literally, the tormentor of mind),—of whom ashes were the only

remains, could be thus hot to men in my condition? [*walking*]. Now the sacrificial rites being over and the superintending priests having given me leave, where shall I rest my wearied limbs? [*Sighing*]. What else is my refuge than the sight of my beloved one? I will seek her. [*Looking at the sun*]. This part of the day when heat becomes intense, she generally passes with her attendants in the arbours made of creepers on the bank of the Malini—I will go there. [*Walking and feeling a breeze*]. How charming is this spot with its sweet breeze!

The gentle breeze fragrant with lotuses and charged with the sprays of the rippling Malini may be closely embraced by (my) burning limbs. [*Walking a little further and looking about*]. Sakuntala must be here in this grove of creepers enclosed by canes. For—

At the entrance, where there is (plenty of) white sand, there are seen fresh foot-steps faintly impressed in front, but deeply towards the heel, on account of the heaviness of her hips.

I will see through the opening between the branches. [*Walking a few steps and doing the same,—with joy*]. Ah! Now I have got the full bliss of my eyes. Here is the beloved of my heart lying on a slab of stone covered with flowers, attended by her two companions. Well, I will listen to the conversation they are making confidently and without reserve. [*Stands looking at her.*]

[ततः प्रविशति यद्योक्तव्यापारा सह सखीभ्यां शकुन्तला]

सख्यौ । [उपवीक्ष्य सखेहम्] सुखं करोति इति सुखशब्दात् शिञ् ततो लटि रूपम् । उपपृष्वात् वीजयतेः ल्यप्, उपवीक्ष्य तापशान्तये पक्षपत्रैः वातं सञ्चार्य ; अपिः प्रश्ने ।

शकुन्तला । वीजघातुरदनयुरादिः वायुसञ्चालने वर्तते । दुष्यन्तगतचित्ता तन्मयत्वात् बाह्यज्ञानसूत्रा शकुन्तला व्यजनसञ्चालितवायुस्पर्शमपि नानुभवति ।

किमर्थं मां वीजयुतः ; वीजनमनर्थकं ; वीजनेनानन्तापो मे न शमयेत्यति इत्यपि व्याख्यानं कश्चित् दृश्यते ।

सख्यौ । [त्रिषादं नाटयित्वा परस्परमवलोकयतः] ।

राजा । ईक्षन्त्यसौश्रीरं शिथिलितमृषासौख्यवलयं साबाधं त्रिषायाः इदं श्रुत्वा

কিমপি কমনীয়ম্ । মনসিজনিদাঘপ্রসরযৌ: তাপ: কামং সম', যৌশস্য তু
যুবতিষু অপরাধং এষং সুভগং ন ।

সনযৌ: পযৌধরযৌ: ন্যসং তাপৌপশ্রমায দৃশ্য' উশীরং' লব্ধমুন্মুলিপন' লব্ধ' তং
সনন্যকৌশীরং, শিথিলিতং তাপমিচ্ছন্ত' বিশ্রামণং' বিষ্রামণং' সখাভ্যস্ব একং বলয়ং
যজিষ্য' তৎ শিথিলিতমস্বখ্যলৈক্যলয়ং' বাবাধয়া পৌডয়া সচ বর্নমানং সাবাহং
কামমুন্মুলিপন: প্রিয়ায়া, ইদং বপু: শরীরং' কিমপি নিরতিশয়মিত্যর্থ: কমনীয়ম্
মনৌহরম্ । মনসিজশ্চ নিদাঘশ্চ তযৌ: প্রসরৌ তযৌ: হন্যাত্ পরং শ্রুতমাশ্ব: শব্দ:
প্রত্যেকমভিসম্বাধ্যতে ইতি ন্যায়াত্ প্রসরস্ব উভয়ীনাভ্যয়' । তাপ: সন্মাপ: দাঙ্ঘ ইতি
সাবত্ কামং অনর্থং সম: তল্য: যদা সম: কামং ইচ্ছন্তুমন্যম্' কিন্তু যুবতীষু বিষয়ে
যৌশস্য অপরাধ' (নপুংসকে ভাবিত:) অপরাধং' ইতি' অপরাধং' যদং' সুভগং মনৌহরং
রাজকৌশলীত্বাদকং' ভবতি । মদন্তুজানিয়েং' নি:শব্দে' কুসিনিভাব: । নিপূর্ণাত্
দৃষ্টধাতৌ: ঘজি ইস্য কুলে নিদাঘ' সিদ্ধ: । নিদাঘৌ যৌশকালি স্মাদৃশস্বৈতান্মনী-
রপৌতি মেদিনী । মনসি জায়তে য: স: মনসিজ: সমস্যা জনৈর্ভ: ইতি জনধাতৌ:
ভপ্রত্যয়: । তৎপুংসে ক্রতি বহুলম্' ইতি সমস্যা: অলুক ॥ ৬॥

[তাহার পর যথোক্তব্যাপার শকুন্তলা সখীদ্বয় সহিত দৃষ্টে হইলেন]

সখীদ্বয় । [বীজন করিয়া স্নেহের সহিত] সখি শকুন্তলে, এই গন্ধগন্ধের বাস
স্থলকর বোধ হইতেছে কি ?

শকুন্তলা । সখি, আমার কি বীজন কবিতোছ ?

সখীদ্বয় । [বিবাহ অভিনয় করিয়া পরস্পরের দিকে দৃষ্টিপাত করিতে লাগিলেন]

রাজা । শকুন্তলাকে অত্যন্ত অসুস্থশরীর দেখিতেছি ; একি জ্বাতপদার্থ জন্ম
আমার মনে বৈরূপ হইতেছে ? অথবা সন্দেহে প্রয়োজন নাই । তাপশাস্তির চক্ৰ
শুনবধে উশীরাশুলেপন অর্পিত হইয়াছে, শৃগালবলয় বিলম্বভাবে প্রাপ্ত ; এতদবধ
প্রিয়ার এই শরীর পীড়িত, কিন্তু তথাপি কেমন মধুরতাম্বব । কন্দর্প ও গ্রীষ্ম এ
উভয়েরই তাপ তুল্য কিন্তু যুবতীদিগের গর্ভে গ্রীষ্মতাপ একরূপ (কাস্তিবার্কনের দ্বারা)
রমণীয়তা উৎপাদন করে না ।

[Then enter Sakuntala and her companions as above described.]

The two companions.—[Fanning her affectionately]. Dear Sakuntala, does the breeze (set in motion) by lotus-leaves com-
fort you ?

Sakuntala.—Do you, my friends, fan me ?

Both the companions.—[Look sadly at each other].

King.—Sakuntala appears to be seriously indisposed. Can it
be the injurious consequence of heat or what passes in my mind ?
[Reflecting] away with doubts.

Her frame, with the *usira* over the bosom and one loose (withered) bracelet of lotus-stalks (on an arm), is languid, yet it is indescribably charming. True that the pain of love and that of heat are alike, but with regard to youthful women the offence of (caused by) heat is not so charming.

प्रियंवदा । [जनान्तिकम्] स राजर्षिः एव निमित्तं यस्य स तन्निमित्तः
 तस्मै नमः । नमस्तस्मै । व्याधिः पीडा इति यावत् तद्वत् राज्ञः पूर्वात् भावे घञ् । गुरोश्च
 हलः इति सूत्रेण अपत्यस्य प्राप्ती बाहुलकात् घञ् ।

अनसूया । [प्रकाशम्] बलवत् इति शब्दात् ईयसुनि मतोर्लुक् । विनमतोर्लुक् ।

शकुन्तला । [पूर्वार्द्धेन पुष्पशय्यामुदस्य पूर्वकायमुत्तीक्ष्य] वक्तुकामः यस्याः
 मा । तुम काममनसोरिति मकारलोपः । उत्पूर्वात् अस् धातोः क्लृप् उदस्य
 विहाय इत्यर्थः ।

अनसूया । नास्ति अभ्यन्तरं ययोः ते अभ्यन्तरे अज्ञाततत्वे । पारम्पर्योपदेशे
 स्यात् ऐतिह्यमितिहायव्ययम् इत्यमरः । इतिह पारम्पर्योपदेशः आस्ते विद्यते
 अस्मिन् इति आस धातोरधिकरणे घञ् । इतिहासे ये निवन्धाः आख्यानादयः तेषु
 इतिहासनिवन्धेषु ।

विकारं रोगं परमार्थतः स्वरूपतः अज्ञात्वा प्रतीकारस्य आरम्भः न भवति । रोगं
 खलु तत्त्वज्ञः निरूप्य तदुपशमनार्थं मेघजं व्यवह्रियते ।

राजा । मदीयः तर्कः अनसूयामपि अनुगतः यएव मे संशयः सएव अनसूया-
 हृदये समुत्थितः । नाहं स्वस्य अभिप्रायेण अभिलाषानुसारेण पश्यामि । जेदं
 मेऽनुमानममूलकमितिभावः ।

शकुन्तला । [आत्मगतम्]

अभिनिवेशः आयङ्गातिशयः । नाहं व्याधिकारणं वदिष्यामि इति मे स्थेयान-
 भिप्रायः । इदानीमपि साम्प्रतमपि सखीभ्यां ज्ञातुमिष्टः पीडाहेतुरवश्यवक्तव्यः ;
 तथापि सङ्घसा प्रकाशयितुं न पारयामि । यद्वा अभिनिवेशः आयङ्गातिशयः कथने
 इति शेषः । - व्याधिकारणं सखीभ्यां निवेदयितुं समुत्सुकास्मि ; ताभ्याश्च इदानीं
 पृष्टास्मि इत्यं सम्प्राप्तेऽपि समुचिते अवसरे नाहं वक्तुं समर्था । महती लज्जा मां
 बाधते खलु । इति व्याख्यानम् ।

प्रियंवदा । दिवसे दिवसे इति अनुदिवसं (वीस्रुथे अव्ययीभावः) परिहीयसे
 इति जज्ञातेः कर्मणि प्रथीयः ; कर्मकर्तारि वा । लावण्यमयी लावण्यात्मिका,
 तादात्म्यं मयट्, मुक्ताफलपुष्पाद्यायाः तरलत्वनिवान्तरा प्रतिभाति यदङ्गेषु

নল্ল্যবক্ষ্মিনীহীঅতী ।* ছায়া কান্দি: ছায়া সূর্য্যপ্রিয়া কান্দি: প্রতিবিম্বমলমতঃ
রুত্মনব: । সুদুঃস্থস্যয় ক্লিয়াবিশিষ্টাং ।

শ্রিয়ংবদা । [জনান্তিকে] অনসূয়ে সেই রাজর্ষির প্রথম দর্শনদিন হইতে শকুন্তলা
উৎকণ্ঠিতের স্তায় হইয়াছে । ইহার এই ব্যাধি সেই নিমিত্ত কি হইয়াছে ?

অনসূয়া । সখি আমারও মনে ঐরূপ সন্দেহ । ভাল ইহাকে জিজ্ঞাসা করিব ।
[প্রকাশ্যে] সখি তোমাকে কিছু জিজ্ঞাসা করিব । তোমার সম্ভাপ অত্যন্ত অধিক ।
শকুন্তলা । [পূর্ব্বাৰ্দ্ধ উত্তোলিত করিয়া পুষ্পশয্যা পরিত্যাগ পূর্ব্বক] সখি, কি
বলিতে ইচ্ছা করিতেছ ?

অনসূয়া । সখি, আমরা মদনবৃত্তান্তের বহুস্ত অধগত নহি । কিন্তু উপাখ্যানাদিতে
অমুরজাদিগের অবস্থা যেরূপ শুনিতে পাওয়া যায়, তোমারও সেইরূপ দেখিতেছি ।
কি নিমিত্ত তোমার এই সম্ভাপ হইয়াছে বল । রোগের স্বরূপ নির্ণয় না হইলে প্রতী-
কারের আরম্ভ হইতে পারে না ।

রাজা । অনসূয়ারও আমার স্তায় সন্দেহ হইয়াছে ; আমি নিজ অভিপ্রায়
অনুসারে অনুমান করি নাই ।

শকুন্তলা । [আশ্রয়গত] (না বলিতেই) (অথবা বলিবার চেষ্টা) আমার দৃঢ়সংকল্প :
এক্ষণেও (ইহার জিজ্ঞাসা করিলেও) সহন ইহাদের নিকট বলিতে পারিতেছি না ।

শ্রিয়ংবদা । সখি এ ভাল কথা বলিতেছে, নিজের ব্যাধিকে কেন উপেক্ষা করি-
তেছ ? প্রতিদিন তোমার অঙ্গ ক্লেশ হইতেছে, কেবল লাভণ্যময়ী কান্তি তোমাকে
ত্যাগ করে নাই ।

Priyambada.—[*As de*]. Anasuya, Sakuntala has been a little
anxious and indisposed since her first interview with that king.
Can this ailment be caused by it (the king's sight) ?

Anasuya.—Friend, in my mind too the same suspicion has
arisen. Well, I will ask her.—[*Aloud to Sakuntala*] Dear friend,
we have something to ask you, your affliction is very great.

Sakuntala.—[*Leaving the bed of flower with the upper part of
her body*]. Friend, what are you willing to ask ?

Anasuya.—Dear Sakuntala, we are ignorant of love-matter.
But your state seems to be similar to that of lovers, as heard of in
histories and romances. Tell us the cause to which the ailment of
yours is due. Without knowing the disorder in its real nature,
there could be no application of remedy.

King.—My suspicion has come across Anasuya's (mind). I have
not inferred, then, according to the bent of my own mind.

Sakuntala.—[*Aside*]. I am intent on (not telling or telling the

cause.) Even now (though they have asked me) I cannot all of a sudden tell it to them.

Priyambada.—What Anasuya says is very true. Why do you neglect your own indisposition? Day by day you are getting thinner, only of our lovely complexion has not left you.

राजा । तथा प्रकृतभावात् विगतमिति वितथ मित्या अमृतमिति यावत्, तत्र भवति इति अवितथं सत्यम् । तथाहि—आननं चामचामकपोलं, उरः काठिन्य-मुक्तस्तनं, मध्यः क्लान्ततरः अक्षौ प्रकामविनती, हृदिः पाण्डुरा ; मदनक्लिष्टा इयं पद्माणां शोषणेन मरुता सृष्टा माधवीलता इव शीघ्रा प्रियदर्शना च आलक्ष्यते ।

अस्याः आननं मुखं चामचामौ क्षीणी कपोली गण्डी यत् तत् चामचामकपोलं ~~क्षीणमवस्थं~~ जातमिति शेषः । उरः वक्षःस्थलं काठिन्येन दार्ढ्येन मुक्तौ स्तनी यत्र तत् काठिन्यमुक्तस्तनं, सन्नापातिशयात् स्तनयुगलं झथभावमापन्नम्, मध्यः क्लान्ततरः स्वभावादेव-क्षीणी-मध्यः क्षीणतरः संवृतः । अक्षौ बाहुमूलं प्रकामं चत्यर्थं विनती विज्ञयी । दौर्बल्यात् काश्यांश्च बाहू मिथिलमूलौ जातौ इत्यर्थः । हृदिः कान्तिः पाण्डुरा पाण्डुरीणां ; इत्यं मदनेन क्लिष्टा ग्लानिमापादिता इयं शकुन्तला शोषयति इति शोषणः (नन्द्यादित्यात् लुः) पद्माणां शोषणेन मरुता उन्नेन वायुना सृष्टा माधवीलता प्रतिमुक्तलता इव शीघ्रा शोषनीया, प्रियं दर्शनं यस्याः सा प्रियदर्शना च आलक्ष्यते दृश्यते ।

चामचामः चायौमः इति चैधातोः क्तप्रत्ययेन चामः सिद्धः । ततः “प्रकारे गुणवचनस्य” इति द्विर्भावः “कर्णधारयवदुत्तरेषु” इति पूर्वपदस्य विभक्तौर्लुक् ।

Change of voice.—मदनक्लिष्टा...सृष्टा माधवी लतामिव शीघ्रा प्रिय-
कर्शनां आलक्षयामि ॥८॥

राजा । शिरःवदां सताडै बलिग्राहे । कारण—इहान् जानने गण्डप्रदेश क्षीण-हृद्ग्रहादेः वक्षःस्थले स्तनद्वयं कठिनता परितापगपूर्वकं झथभावः आप्तु हृद्ग्रहादेः । मधा-
देश अतिशयक्षीण, बाहुमूलं मिथिल एवं काष्ठं पाण्डुवर्णं दृश्यते । मदनसंस्तुता
इहाके पत्रविशोषणवायुकर्षकं स्पृष्टे माधवीलतारं त्वां शोचनीयं एवं मनोज्ञदर्शनं
देखाइतेहे ।

King.—Priyambada tells the truth.—For in her face the cheek has become wan. Her bosom has lost its tightness. The thin waist has become more thin; the shoulders are drooping; and pale is her complexion. Thus afflicted by love, she is, like a Madhavi creeper over which a current of (hot) air has passed

searing its foliage, charming and to be lamented for (at the same time).

शकुन्तला । कस्य वा अन्यस्य इत्यत्र विवक्षया नष्टी, कस्ये इति सम्यक् । आया-
सस्त्रिणी, कोशदायिनी । यस्मै चय इति धातोः णिच् कर्त्तरि ळच् स्त्रियां ङीष् ।

उभे एव । अतएव खलु-निर्विण्णः प्रसिद्धाने आचक्षतेति शयः । खल्वेन जनेन
प्रेमास्पदेन जनेन संविभक्तं कृताश्मिव सत् सच्चा सोढुं शक्या भारलाघवादिति भावः
वेदना यस्य तत् तादृशं भवति ।

राजा । समदुःखसुखेन जनेन पृष्टा इयं वाला मनोगतं आधिहेतुं न वक्ष्यति
इति न । अनया बहुशः विवृत्य सत्त्वं दृष्टोऽपि अवान्तरे अवयवात्तरतां गतः अस्मि ।

दुःखस्य सुखस्य इति दुःखसुखं दुःखसुखे वा “विप्रतिषिद्धं आनधिकरणवाचि”
इति पाक्षिकः समाहारः । Nouns implying such things or phenomena
as have no material form and are opposed to each other, take
optionally the singular number and neuter gender when they
form a noun-compound. The collocation दुःखसुख is less common
than सुखदुःख । समं तुल्यं दुःखसुखं यस्य तेन जनेन सखीजनेन पृष्टा इयं
वाला शकुन्तला, मनोगतं आवान्तरे आधिः मनःपीडायाः पुंस्याधि मांससी व्यक्ता इत्य-
मरः कारणं न वक्ष्यति इति न अपि तु वक्ष्यत्येव । इौ नचौ प्रकृतार्थं गमयतः
अनया बहुशः बहुवारान् (बहुशब्दात् शस) विवृत्य परावृत्य, यौवाभङ्गेन इत्यर्थः सत्त्वं
सस्पृहं लोलमिति यावत् दृष्टोऽपि, एवं अस्याः अन्तर्गताश्चक्षादिकं प्रत्यक्षीकुर्वन्नापि
इति तात्पर्यम् अवान्तरे इदानीं अवयवे किमियं वक्ष्यति इति आकर्षणे कातरः विमुखः
भीतः इत्यर्थः इति अवयवात्तरतां गतः । नाहं स्त्रीतु-
मुत्सुकः पुरुषान्तरावयवेन विवृत्य, निवृत्त्युत्पत्तिरिति भावः ।

Change of voice—पृष्टया अनया वालया मनोगतः आधिहेतुः वक्ष्यते ।
दृष्टेनापि गतेन भूयते (मया) ॥ ६॥

Cf. “Where ignorance is bliss it is folly to be wise.”

शकुन्तला । तं राजानं उद्दिश्य कन्दर्पेण ईदृशं अवस्थानं प्रापितास्मि ।

राजा । स्मर एव तापहेतुः स एव, तपात्यये अर्धश्यामः द्विवक्त्रः जीवलीकस्य
इव मे निर्व्यापयिता जातः ।

राजा । तपस्यस्य मे तापस्य सन्तापस्य क्रेशस्य इति यावत् हेतुः कारणमासीत् ;
स एव इदानीं तपस्य यौवस्य निदाघ उष्णीषगम उष्ण उष्णमस्य इत्यमरः । अत्यये
अन्यो वर्ण इत्यर्थः अर्धः अंशतः इत्यर्थः श्यामः जलवीपरीणात् कृष्णमार्गं गतः द्विवक्त्रः

বাসর: জীবন্তীকায় রব মে নির্ভাপয়িতা শান্তিহীন। আলোকিতকঃ। যকুনল্যা
 মলভিত্তিঃ। যামুদ্রিম্। অম্বলি-হলি জ্ঞাননেব মে-সর্ব-সুখাৎ-হৃৎ। ১২০১।

শকুন্তলা। সখি, আর কার্হাকেই বা বলিব ; কিন্তু এক্ষণে তোমাদের ক্লেশদায়িনী হইব।

উভয়ে। এই জন্তই আমাদের আগ্রহ। দুঃখ স্নিগ্ধজনকর্জুক বিভক্ত হইলে উহার বেদনা সহ্য করিতে পারা যায়।

রাজা। দুঃখে দুঃখী যুখে সুখী সখীজনকর্জুক পৃষ্ট এই বালা শকুন্তলা নিজ অন্তরের শীড়ার কারণ বলিবে না তাহা নম, কিন্তু যদিও ইনি অনেকবার গ্রীবা ফিরাইয়া সতৃষ্ণভাবে আঁমাকে নিরীক্ষণ করিয়াছেন তথাপি এ সময়ে আমি শ্রবণ করিতে কাতর হইতেছি।

শকুন্তলা। সখি, যদবধি তপোবনরক্ষক সেই রাজর্ষি আমার দৃষ্টিপথে পতিত হইয়াছেন, তদবধি তাঁহার প্রতি অভিলাষবশতঃ আমার ঈদৃশ অবস্থা হইয়াছে।

রাজা। [আশ্চর্যের সহিত] যাহা শুনিবার তাহা শুনিলাম।

অনঙ্গই আমার সন্তাপের কারণ ; কিন্তু সেই অনঙ্গ, বর্ষাকালে কিয়দংশ মেঘাচ্ছন্ন আশ্রয়মান দিবস জীবগণের যেরূপ তাপশাস্তি করে, সেইরূপ, আমার সন্তাপহারক হইয়াছে।

Sakuntala.—To whom else, friends, shall I tell it ? But I shall now be a source of (immense) trouble to you both.

Both.—And therefore is our importunity. The poignancy of sorrow becomes endurable when it is shared with affectionate friends.

King.—That this young maiden, asked by persons, the partners in her joys and sorrows, will not tell the cause of her affliction locked within her breast, is not (possible). Though turning her face she looked at me many a time with eagerness, yet at this moment I am afraid to hear (what she will say.)

Sakuntala.—Friend, since the moment that the king, the protector of this grove of penance, came across the path of my sight, I have been reduced to this state by the strong desire for him.

King.—[With transport of joy]—I have heard what (I longed) to hear.

Love was the cause of my torment ; and now the same love soothes me. As in the rainy season the day, (which was but a

moment before unbearably hot), now dark with clouds, refreshes every living being (by allaying the heat).

शकुन्तला । अन्यथेति यदि स राजर्षिः मयि स्निग्धदृष्टिर्नभवति तदा निःसंशयमहं विपत्त्ये इति तात्पर्यम् ।

राजा । संशयं हिनत्ति सर्वथा नाशयति इति संशयच्छेदि ; किद्विर्षिनिः ।

प्रियंवदा । दूरं गतः प्रसृतः परां काष्ठागतः इत्यर्थः मन्त्रयः लक्षण्या अनुरागः यस्याः । बद्धभावा अनुरक्ता, ललामभूतः पुरुवंशीयानाम् । पुरुवंशप्रदोप इत्यर्थः । युक्तमिति सामान्योपक्रममात् नपुंसकम् शक्यमरविन्दसुरभिरित्यस्य व्याख्यानावसरं प्रपञ्चेनोक्तम् ।

प्रियंवदा । दिव्या इति तृतीयान्तप्रतिरूपकमव्ययम् दैवेन भाग्येनेत्यर्थः । अभिनिवेशः मनीनिवेशः अनुराग इत्यर्थः । महती नदी इति महानदी । सहकार चतुर्वर्चं अन्तरेण विना, पञ्जवाः जाताः अस्याः इति पञ्जविता तां तारकादित्वात् इतश्च । आकृतिगणोऽयं तारकादिः पञ्जविता अचिरोद्भूतैः पदैरुपशोभिता अतिमुक्त लता माधवीलता कः सङ्केतः । सहकारः एव यथा माधवीलतायाः योग्यतमं आश्रयः, सागर एव यथा तरङ्गिण्याः मुचलदूर्किमालाकुलप्रवाहं सङ्केतः, तथा हेलयेक वसुमतीभारं विभत् दुष्यन्त एव ते अङ्गुली वीदा । अत्र मालादृष्टान्तः अलङ्कारः ॥ २२ ॥

राजा । यत् अनसूया प्रियंवदा च शकुन्तलायाः अभिलाषं अभिनन्दयति तत्र चित्तम् । The prefix वि in विशाखा is strictly speaking a crippled form of हि, विशाखा is literally विशाखा or ह्रिदला । The lunar mansion has the appearance of a stem shooting out into two branches. It is supposed that the gods Indra and Agni preside over them. Amara gives two names *रीषा* and *विशाखा* for the constellation. Hence विशाखा is used in the dual number विशाखयोः (*द्विविश्वयोः*) चन्द्रानुक्तं नमिषः अनसूयाः शकुन्तलाह्वानुवर्तते न विशाखाह्वानम् । अत्र अप्रसृतप्रशंसालङ्कारः । हिदैवत्वात् विशाखयोः ह्रिदम् ।

अनसूया । निम्नं चक्षुरेति ज्ञातम् ।

प्रियंवदा । सुकरं ईषत्करं अनायासिन सम्पादनीयम् । करोतिः खलु ।

प्रियंवदा । स्निग्धा स्नेहपूर्णा दृष्टिः तथा, सूचितः ज्ञापितः अभिलाषः अनुरागः यस्य सः । दिवसाणि इत्यत्र अव्यक्तसंयोगे द्वितीया । प्रजागरः निद्राभावः तेन कृशः क्षीणः । “अनुपसर्गात् फुल्लक्षीवक्षशीलाचक्षुः” इति कृशधातोः कृपत्ययेन निपातः ।

N. B. In love-matters Priyamvada is more close observer than Anasuya. She seems to be more advanced of the two.

শকুন্তলা। তবে যদি তোমাদের অনুমত হয় তাহা হইলে বাহাতে আমার প্রতি-
রাজবির অনুকম্পা হয় তাহা কর। নহিলে তিলোদক দ্বারা আমার প্রেতাত্মার তর্পণ
করিও।

রাজা। এ বাক্য সংশয়চ্ছেদক।

প্রিয়ংবদা। [জনান্তিকে] অনসূয়ে ইহার অনুরাগ সুদূরগ্রস্ত ; সমরক্ষেপ করিবার
অবস্থা ইহার নয় ; এ বাঁহার প্রতি অনুরক্তা তিনি পুরুবংশীয়দিগের ভূষণবস্ত্রপ ; অতএব
ইহার অভিলাষ অনুমোদন করিবার যোগ্য।

অনসূয়া। তুমি বাহা বলিতেছ তাহা যথার্থ।

প্রিয়ংবদা। [একান্তে] সাধি সৌভাগ্যের বিষয় যে তোমার অনুরাগ অমুরূপই
হইয়াছে। সাগরব্যতীত মহানদী অশ্রু কোথায় অবতরণ করে ; রসাল ভিন্ন পল্লবিত
অতিমুক্ত লতার ডার কে বহন করে ?

রাজা। বিশাখানক্ষত্রদ্বয় যে চন্দ্রলেখার অনুবর্তন করে, তাহাতে আশ্চর্যের বিষয়
কি ?

অনসূয়া। এমন কি উপায় হইতে পারে যে গোপনে শীঘ্রই সখীর অভিলাষ পূরণ
করিতে পারা যায়।

প্রিয়ংবদা। গোপনে কিরূপে হইবে ইহা চিন্তার বিষয় ; কিন্তু শীঘ্র সম্পাদন
অনায়াসসাধ্য।

অনসূয়া। কিরূপে ?

প্রিয়ংবদা। সেই রাজবির স্নেহপূর্ণ দৃষ্টি দ্বারা ইহার প্রতি অভিলাষ একটিত
হইয়াছে। এই কয়েকদিন জাগরণহেতু তাহাকে ক্লেশ দেখাইতেছে।

Sakuntala.—If you approve of it, then so act that I may be
favoured by the king. Else you will have to offer water with sesa-
mum seed as a libation to my (departed soul).

King.—These words remove all doubts.

Priyambada.—[*Aside*]—Anasuya, she is far gone in love, and
cannot brook delay. He on whom she has fixed her affection is the
ornament of Puru's race. We should therefore approve of her love.

Anasuya.—What you say is quite true.

Priyamboda.—[*Aloud*]. Friend, luckily your love is worthy of
you. Where else will a large river flow into than the ocean ?
What else than the mango tree will support the *Atimukta* creeper
with its foliage ?

King.—What there is to wonder at if the constellation Visakha
follows the digit of the moon ?

Anasuya—By what means can we accomplish our friend's desire without delay and secretly?

Priyambada.—“Secretly” this to be thought about; as to “without delay” that is easily done

Anasuya.—How so?

Priyambada.—The king's liking for her has been betrayed by his affectionate looks. (Or the king has his liking for her betrayed by affectionate looks). He appears to be wasted for sleeplessness for these few days.

রাজা। ইত্যং ভূতঃ ইতি ইত্যভূতঃ সহসুপেতি সমাসঃ, এতদবস্থঃ ক্রমঃ ইত্যর্থঃ। তথাহি নিশি নিশি ভ্রূজস্বাপাঙ্গপ্রসারিभिः अलसतापात् अशिशिरेः अशुभिः विवर्ण-
मणीकृतं अनभिलुलितव्याघाताङ्गं मणिवन्धनात् स्वसं स्वसं कनकबलयं मया मुहुः
प्रतिमायते। ११

নিশি নিশি (বীষায়া বিকলিতঃ) অনুদীর্ঘ মুখে বাহৌ মল্লঃ নিবেশিতঃ বঃ
অপাঙ্গঃ প্রলম্বঃ প্রসারিতঃ সন্ধ্যাত্ প্রসারিभिঃ বহুলং নিঃসরতিঃ (আমৌষ্যোণিঃ)
অলসতাপাত্ সমাধমুখসন্ধ্যাতম্যব্যানানহৃদয়সন্ধ্যাপাত্ অশিশিरेঃ অশীতলেঃ স্বসে-
রিতি যাবত্ অশুभिঃ নয়নজলেঃ, বিকপঃ বর্ণঃ যेषাং তে বিবর্ণাঃ, তাড়শাঃ মণয়ঃ
মরকতাদয়ঃ মণয়ঃ তত্ বিবর্ণমণিঃ, অবিবর্ণমণিঃ বিবর্ণমণিঃ কৃতং ইতি বিবর্ণমণী-
কৃতম্ (চিঃ চৌচিতিদীর্ঘঃ)। চণ্ডায়স্কেন বস্ত্রং মণয়ঃ কৌলুর্ধ্বমোপমাং ইত্যর্থঃ, ন
অভিলুলিতঃ স্ফুটঃ স্ফুটাতস্য অঙ্গঃ মৌল্যলিখঃ সিন তত্ তাড়শং মণিভূতানাৎ
প্রকোপিতঃ স্বসং স্বসং বারংবারং বিকলিতম্ আশ্রয়স্থিতিম্। ইদং কনকবলয়ং ময়া মুহুঃ
বারংবারং প্রতিমাযতে, অস্বাভ্যাসং নিবেশ্যতে। সরতিঃ সন্ধ্যাত্ কলৌষি লট্। লুঙ্-
(লুঙ্) অলৌপিত্তে ইতি ধাতৌ কলৌষি ক্তঃ। অঙ্গমল্লজলোচ্ছাসাত্ উপসর্গবশাৎ
অঙ্গমল্লজলোচ্ছাসে।

Change of voice.—অহং প্রীতসারয়ামি ॥ ১১ ॥

রাজা। সতাই আমি এইরূপ হইরাছি; কারণ—প্রতিরজনীতে বাহর উপরে
কত ক্ষুপ্রাঙ্গ হইতে বিগলিত, সন্ধ্যাপহেতু উক অক্ষনিচয়ের দ্বারা কলিত হওয়ার
বাহার মণিমুখ বিবর্ণতা প্রাপ্ত হইরাছে এবং বাহা বাহর জায়াসর্বসমুপগমক-
ক্লিষ্ট স্থান স্পর্শ করিত না সেহ কনকবলয় এক্ষণে মণিবন্ধন হইতে বারংবার
বিগলিত হইরা পড়িয়া যায়, আমি আবার যথাহানে সরাইয়া নিবেশিত করি।

King.—Quite true I have really become so. For, night by night this golden bracelet,—the jewells on which have been tarnish-
ed by hot tears trickling from the corner of my eye placed (for rest)

on an arm,—and which did not reach the mark produced on my arm by the bow-string,—this golden bracelet does often slide from my wrist ; and as often do I replace it.

प्रियंवदा । अथै इति क्रियायद्वात् चतुर्थी । मदनस्य मन्मथस्य अनु-
रागस्य इत्यर्थः लेखः लेखनं पत्रिका इत्यर्थः, इति मदनलेखः अनङ्गलेखः । देव-
शेषस्य अवशिष्ट-~~स्य~~ लेख-~~स्य~~ निवेदितात् पुष्पादिः अवशिष्टं तस्य कलन । यद्वा
देवशेषायाः देवस्य निवेद्याद्यादिः अपरिभः कलनं तेन । सुमनोभिः पुष्पैः गोपितं
प्रच्छन्नं ।

अनुन्ता । ~~विश्वरूपे निषाद्य क्रियते इत्यर्थः ।~~

प्रियंवदा । उपन्यासः पूर्वः यस्य तत् ।—उपन्यासः भाववत् । ललितानां
सुन्दराणां पदानां सुप्तिङलक्षणानां बन्धनं यत् तत् गौतमिन्त्यर्थः ।

शकुन्तला । अवधीरणं अवज्ञानं ; अवधीरधातुरदन्तशुरादिः ।

प्रियंवदा । [चिन्ता करिष्या] मयि, शकुन्तला राजार निकटं अमुरागप्रकाशकं पत्र
लिख, आमि तांशं पुष्पमध्या लूकारित करिष्या देवनिर्मालाच्छले उाहार हष्टे दिव ।

अनुरा । এই স্মরণ প্রয়োগটি আমার রচনামত । শকুন্তলা কি বল ?

শকুন্তলা । তোমাদের কোন কথা আমি বিচার করিয়া থাকি ?

প্রিয়ংবা । তবে তোমার ভাবপ্রকাশক কোন একটি ললিতপদ গীত রচনা কর ।

শকুন্তলা । চিন্তা করিতেছি, কিছু রাজা অবজ্ঞা করেন এই ভয়ে আমার স্মরণ
কল্পিত হইতেছে ।

Priyambada.—[*Thinking*]. Let a love-letter be written to the king. I will conceal it in flowers, and make it reach the king's hands under the pretext of the remains of offerings to the gods.

Anasuya.—The delicate device is to my liking ; but what says Sakuntala ?

Sakuntala.—What direction of yours have I ever hesitated to do ?

Priyambada.—Think then of some sweet composition in verse, expressing the state of your mind.

Sakuntala.—I am thinking of it ; but my heart trembles, 'being afraid of a refusal.

রাজা । ঐ ভীত যতঃ অবধীরণা বিশ্রবসী সঃ অথ ঐ সঙ্কমীতৃমুকঃ তিষ্ঠতি ।
প্রার্থসিতা প্রিয়ংবতী নবা ; শ্রিয়া ইতিস্বতঃ কথং দুরাপঃ ভবেতু ১১২ ॥

ভীতশব্দাৎ কক্কতঃ ইতি স্পিগামুক্তপ্রত্যয়ীন ভীতশব্দঃ নিষ্পন্নঃ তদসম্বোধনেন
ঐ ভীত যতঃ যজ্ঞাতৃ মতাঃ অবধীরণা প্রত্যাখ্যানং বিশ্রবসী ভূতপ্রেমসী সীতং

सङ्गस्थो जनः ते तव सङ्गमे सङ्गमेन वा उत्सुकः, “प्रसितोत्सुकाभ्यां तृतीयाच” इति सप्तम्या तृतीयया वा समासः । समागमप्रार्थीं विव्रति वर्त्तते । प्रार्थयिता याचकः जनः श्रियं सम्पदं लभेत न वा लभेत सम्भावनायां लिङ् । किन्तु श्रिया लक्ष्म्या ईप्सितः (सन्नन्तात् आप्धातोः क्तः) अभिमतः जनः कथं दुरापः आप्नोतेः खलु दुर्लभः भवेत् न कथमपि इत्यर्थः । अवधीरयतेः युच् । श्यासश्रयोयुच् । इति अवधीरणा ।

Change of voice.—अवधीरणा विशङ्कते । तेन अनेन सङ्गमोत्सुकेन स्थीयते । प्रार्थयिता श्रौः लभेत... ईप्सि तेन कथं दुरापेक्ष भूयते ।

राजा । हे लीला तूमी बाहिर निकट इहेते अताथान आनका करिउछ मे बाळि तामार सहित सङ्गमेर कछ उच्छुक इहेना त्रिश्राछे । बाँक बाळि लक्ष्मी प्राप्त इहेते पावेना उ पावे । किछ लक्ष्मी बाहारे पाईते ईच्छुक मे बाळि किरूपे दुर्लभ इहेवे ।

King.—Timid maid, here stands the man from whom you fear a repulse, longing to be united with you. A beggar may or may not get riches ; but how can the man selected by fortune be (rare or) unattainable ?

सख्यौ आत्मनः गुणाः सौन्दर्यादयः तान् अवमन्यते इति आत्मगुणावमानिनौ, तत्सम्बद्धौ, शरीरस्य निर्व्यापयिषौ शान्तिकरौ शरदः इयं इति शारदी तां ज्योत्स्ना, कौमुदीं पटान्तेन सिचयाश्लेन कः निवारयति, न कोऽपि इत्यर्थः । ईदृग्वपवतीं त्वां अवधीरयितुं न कोऽपि शक्नोति इत्यभिप्रायः । ज्योत्स्ना तमिसेत्यादिना न्येतियः उपधालोपः नञ् प्रत्ययः निपात्यते । दृष्टान्तालङ्कारः ।

राजा । विष्णुतः निमेषः येन तेन निषिम्नेषे चक्षुषा प्रियां पश्चामि इति यत् तत् स्थाने युक्तम्, युक्ते हे साम्पतं स्थाने इत्यमरः । यतः पदानि रचयन्त्याः अस्याः उन्नमितकभूलत आननं कण्टकितेन कपोलेन मयि अनुरागं प्रथयति ॥ १३ ॥

पदानि गीतपदानि रचयन्त्याः उपनिबध्न्त्याः अस्याः शकुन्तलायाः उन्नमिता चिलावशात् ऊर्ध्वप्रेषिता एका भूलतां यस्मिन् तत् आननं मुखं कण्टकितेन कपोलेन मयि अनुरागं प्रथयति, प्रकाशयति उत्पल्लवत् स्थलात् नमः उन्नमितः । स्थलात् प्रथधातोः लटि प्रथयति ; प्रथ् लट् प्रथने ; लिट् प्रथे ; लङ् अप्रथिष्ट ।

Change of voice.—भूलतेन आननेन... अनुरागः प्रथ्यते ।

शकुन्तला । लेखनस्य उपकरणानि मसौप्रभृतीनि न विद्यन्ते ।

प्रियंवदा । शक्यं पञ्चविंशत्यं सदरमिदं सुकुमारं कीमत्तं यत् पञ्चपदं

তক্ষিন্, তব গীতং মখ্যৈরৈব নিচিন্তাঃ স্বেতাঃ বর্ষাঃ অক্ষরাণি यस্য তন্ নিচিন্তবধে
স্বেতাধরং কুব্ধ ।

N. B. How fertile in resources is her mind.

শকুন্তলা । [যথোক্তে উপস্থিতা হ্রস্বা] । সজ্জতঃ অধঃ যস্য তন্ সজ্জতার্থম্ ।
ভমে । দশাবধানে আবাম্ ।

শকুন্তলা । [বাচয়তি পঠতি ।] রাবিনমিতি অত্মনঃসংযোগে দ্বিতীয়া । জুগুপ্সা-
করুণে চরণে ইত্যমরঃ, নাস্তি চরণা করুণা यस্য সঃ তন্সম্বোধনে, নিঘৃণ, নিধুর
ইত্যর্থঃ । হস্তঃ জাতঃ মনোরথঃ যেষাং তানি হস্তমনীরথানি অভিলাষবান্ । বলীয়ঃ
অল্যর্থমিত্যর্থঃ ক্রিয়াবিশেষণমেতৎ । দিবোতি সপ্তম্যর্থঃ অব্যয়মিত্যেকৈঃ ; তন্মতে কালাদি
করণে সপ্তমী, তস্যাঃ লুক্ । অন্যেতু অব্যয়স্তাস্য ইতরাসু অপি বিভক্তিষু প্রয়োগ-
মিচ্ছন্তি, তন্মতে দ্বিতীয়া ॥ ৭৫ ॥

সখীদ্বয় । তুমি স্বকীয় সৌন্দর্যের প্রভাব অকিঞ্চিৎকর বিবেচনা কর । সন্তাপ-
হারিণী শরজ্জোৎস্না হইতে কে আগুনাকে বস্ত্রাবৃত করে ?

শকুন্তলা । [ঈষৎ হাস্য করিয়া] আমি নিবৃত্ত হইলাম [উপবিষ্ট হইয়া চিন্তা করিতে -
লাগিলেন] ।

রাজা । আমি নিমেষশূন্যনয়নে শ্রিয়াকে অবলোকন করিতেছি ইহা যুক্ত বটে ।
কাব্য—পদ রচনা করিবার সময় শ্রিয়ার একটা জলতা উন্নমিত হইয়াছে, এবং গভ-
ব্রল পুলকিত হওয়ার্তে তাঁহার আনন আমার প্রতি তাঁহার অশ্রুবাগ ন্পষ্টই ব্যক্ত
করিতেছে ।

শকুন্তলা । সখি, গীত চিন্তা করিয়াছি, কিন্তু লিখিবার সামগ্রী নাই ।

শ্রিয়ংবদা । শুকোদরের স্তায় সুকোমল এই পদ্মপত্রে নথ দ্বারা অক্ষর বিস্তৃত
কর ।

শকুন্তলা । [যথোক্ত করিয়া] সখি, তোমরা শুন, অর্থসজ্জতি হইয়াছে কি না ।

উত্তরে । আমরা মনোবোগ দিরাছি ।

শকুন্তলা । [পাঠ করিতে লাগিলেন] নিষ্ঠুর, তোমার হৃদয় কিরূপ জানি না,
তোমার সহিত সঙ্গমোৎসুক আমার এই দেহকে কিন্তু কন্দর্প দিবারাত্রি সম্বল
করিতেছে ।

Companions.—You make a very low estimate of your own
merits. What man would keep off by his cloth the autumnal moon-
light which soothes the body ?

Sakuntala.—[With a smile]. Now I set about it. [Sitting
down begins to think]

King.—It is quite proper that I see my beloved one, with eyes
that have forgot to wink. For,—while composing the song, he

face with one eye-brow raised speaks her affection for me by means of her cheek with bristling hair.

Sakuntala.—Dear friends, I have thought of a song. But there are no writing-materials here.

Priyambada.—On this lotus-leaf soft as the breast of a parrot carve the letters with your nail.

Sakuntala.—[*Doing the same*]. Listen, friends, if it is consistent in sense or not.

Both the companions.—We are all attention.

Sakuntala.—[*Reads*.] O, you cruel one, I do not know your heart ; but day and night love consumes my frame which has got its inclination fixed on you.

রাজা । [সহসা উপস্থ্য] হে তনুগাবি মদনঃ ত্বাং অনিশং তপতি মাং পুনঃ
দৃষ্ট্যেব, তথাহি দিবসঃ শশাঙ্কং যথা শ্লপয়তি কুমুদতীং তথা ন ॥৭৫॥ *অন্য*

“তনুঃ কায়ে ত্বচি স্ত্রী স্যাৎ বিখল্যে বিরলী ক্রশে” তনু সৌখ্যং গোত্রং যন্তাঃ তনু-
সম্বোধনে, হে তনুগাবি, হে ক্রশাজি, মদনস্তাং অনিশং নিরন্তরং তপতি মাং পুনঃ কিলু
দৃষ্ট্যেব, অশোকরীত্বেব । তথাহি দিবসঃ শশাঙ্কং বন্দ্যং যথা শ্লপয়তি কুমুদ-
পাদময়িতীং স্যাদময়িতীং ইতি যাবৎ কুমুদানি সন্তি অস্তাঃ তাং (কুমুদনভবিতসীভ্যঃ
ভ্রমতুপ্) কুমুদতীং যথা ন শ্লপয়তি । স্নেহাতীঃ যিচ্চি অনুপসমীত শ্লপয়তি
শ্লপয়তি ইতি পদদ্বয়ং ভবতি । দৃষ্টান্তালঙ্কারঃ ।

Change of voice.—মদনে ত্বং তপ্যসি । অহং দৃষ্ট্যে । দিবসে ন শশাঙ্কঃ
শ্লপ্যতে ন কুমুদতী ।

সখ্যী । [সহর্ষম্] সুশীভনং আগতং ইতি স্বাগতম্ মনোরথস্য মনোরথবিষয়ী-
ভূতস্য ভবতঃ স্বত্বার্থঃ ।

শকুন্তলা । [অশ্রুত্যাগুং রাজানং মানয়িতুং আসনং পরিত্যক্তুং ইচ্ছতি ।]

রাজা । [সহসা গমন করিয়া] তথ্যজি, যখন তোমাকে নিরন্তর সজ্ঞাপিত
করিতেছে আমাকে কি তু দক্ষ করিতেছে । দিবসে চন্ডের যেরূপ প্রাণি হয় কুমুদিনীর
সে রূপ হয় না ।

সখীদ্বয় । [আশ্রাদেয় সহিত] অবিলম্বে আগতমনোরথের শুভাগমন ।

শকুন্তলা । [উঠিতে ইচ্ছা করিলেন] ।

King.—[*Suddenly approaching*.] Fair maiden of slender limbs,
love does but warm you, but me it burns (to ashes). For the day

(the sun) does not bring so much languor unto the white-waterlily as it does unto the moon.

The companions.—[*With joy.*] Welcome to the desire of our hearts that has presented itself without delay.

Sakuntala.—*Wishes to rise*].

राजा । आयासेन उत्थानकेशेन अलं अलमिति आदरे द्विरुक्तिः ।

सन्दष्टं गावसंघर्षात् स्नापितं कुसुमशर्करां पुष्पशय्या यैः तानि सन्दष्टकुसुम-
शय्यानि आशु शीघ्रं प्रदानक्षणे इव क्लान्ताः युष्काः उत्तापातिरैकादितिभावः ये
विसभङ्गाः मृणालच्छेदाः तैः सुरभीणि सुगन्धानि ; गुरुः महान् परितापः खेदः
येषां तानि तादृशानि ते गावाणि अङ्गानि उपचारं शिष्टाचारं उत्थानमित्यर्थः न
अर्हन्ति ॥

Change of voice.—शयनैः...सुरभिभिः...परितापैः गावैः उपचारः न
अर्हन्ते ॥ १६ ॥

प्रियंवदा । परस्परं प्रति अनुरागे अस्माभिः प्रत्यक्षीकृते सत्यपि यत् किञ्चित्
वदितुमिच्छामि निष्प्रयोजनमपितत् शकुन्तलास्नेहादेव कथ्यते ।

राजा । ...वचधातीः सन् ततः तत्प्रत्ययेन सिद्धं विवक्षितमिति पदम् ।

प्रियंवदा । आङ्पूर्व्वात् ऋच्छतेः क्तिन् आर्त्तिः पीडा तस्याः हरः तेन आर्त्ति-
हरणं सन्तापहारकेण । विषये जनपदे देशे इति यावत् वसति यस्तस्य विषय-
वासिनः नीवृत्जनपदे देशविषयी तृपवर्त्तनमित्यमरः ।

राजा । परं प्रधानं मुख्यमिति यावत् । परंदूरान्वसुखेषु परोऽरिपमात्मनो
रित्यमरः ।

प्रियंवदा । अमुपपत्त्या पत्नीगौरवेण अस्याः जीवितं प्राणान् रक्षितुं युज्यसे ।
तेनेति वाक्यारम्भे इति राघवभट्टः ।

राजा । भद्रे अयं पश्यः प्रार्थयन्, प्रणयास्त्वमी विश्वम्भयाच्चाप्रेमाणः इत्यमरः
साधारणः । त्वं यथा प्रार्थयसे अहमपि तथा प्रार्थये इत्यर्थः ।

शकुन्तला । [प्रियंवदामवलोक्य] अन्तःपुराणां अन्तःपुरस्त्रीणां विरहेण पर्युत्-
सुकः उत्कण्ठितः तस्य राजर्षेः उपराधेन किम् ? एनमनुब्रूयालम् ।

राजा । हे हृदयसन्निहिते मन्दिरक्षणे यदि अनन्यपरायणं इदं मम हृदयं
अन्यथा समर्थयसे, तर्हि मदनवाणहतोऽपि पुनः हतः अस्मि ॥ १७ ॥

हृदये मम अन्तःकरणे इत्यर्थः सन्निहिता तत् सङ्गोधने हे हृदयविद्यारिणि,
मन्दिरा मत्तखञ्जनः तवत् ईक्षणे नधने यस्याः तत्सम्बोधने अस्मत्जनयने, यथा मन्दिरं
मादयितव्यो ईक्षणे यस्याः तत्सम्बोधने (मदधातीः किरन्) । न अस्या नारी

পরায়ণ্যং পরমঃ আশ্রয়ঃ যস্য তন্ অনন্যপরায়ণ্যং ত্বত্তিমাশ্রম সর্বলোকঃ ব্রহ্মি পুণ্ড্রবাহুঃ ।
অন্যন্যপরায়ণ্যং ত্বত্তিমাশ্রমমিত্যর্থঃ ব্রহ্ম ব্রহ্মদেবং যদি অন্যথা প্রকারান্তরেণ আশ্রয়-
করুণেন সমর্থ্যসি তর্হি মদনবাণীন হতোঽপি পুনরপি অন্যথা তে সম্ভাবনবা
হতঃ বিনাশিতঃ সন্धि । পিষ্টদেবায়নমুচিতমিত্যিহ ।

Change of voice.—সমর্থ্যসি ।...হতেনাপি...হতেন মূর্যসি ।

রাজা । একপ ক্রেশখীকার করিবার প্রয়োজন নাই ।

যাহার সংঘর্ষে পূর্ণাঙ্গা স্নান হইতেছে, মুগালখণ্ডসমূহ অর্পিত হইবামাত্র শুধু
ঠাইতেছে এবং যাহাকে সুগন্ধ করিতেছে ঐদৃশ অতিসুগন্ধ বদীর গাত্র আমার
অভ্যর্থনার্থ উত্থানের যোগ্য নহে ।

অনুরাগ । বরষা এই শিলাতলের একদেশে উপবেশন করিয়া অলঙ্কৃত করন ।

রাজা । [বসিলেন] ।

শকুন্তলা । [মলঙ্কৃতাবে রহিলেন] ।

প্রিয়ংবদা । আপনাদের পরস্পরের প্রতি অনুরাগ প্রত্যক্ষ করিতেছি কিন্তু সখীর
প্রতি স্নেহবশতঃ আমাকে পুনর্ব্বার বলিতে হইতেছে ।

রাজা । ভজ্ঞে যাহা বলিতে ইচ্ছা হয় তাহা না বলিলে পশ্চাত্তাপ হয়, অতএব
কুণ্ঠিত হইবেন না ।

প্রিয়ংবদা । রাজ্যমধাগতদেশবাসী আপন বাক্তির পীড়া হরণ করিবেন এই
আপনাদিগের ধর্ম্ম ।

রাজা । ইহা অপেক্ষা শ্রেষ্ঠ আর কিছু নাই ।

প্রিয়ংবদা । আমাদের এই প্রিয়সখী আপনার জন্ত অনঙ্গকর্তৃক এই দশার আনীত
হইয়াছে । অশুগ্রহ প্রকাশপূর্ব্বক ইহার জীবন রক্ষা করা আপনার উচিত ।

রাজা । আপনি যেকপ প্রার্থনা করিলেন আমিও সেইরূপ করিতেছি । অশুগ্রহীত
হইলাম ।

শকুন্তলা । [প্রিয়ংবদার দিকে দৃষ্টিপাত করিয়া] সখি, অস্তঃপুরনারীগণের বিরহে
উৎকণ্ঠিত এই নরপতিকে উপরোধ করিয়া কি ফলোদয় হইবে ?

রাজা । হে হৃদয়বিহারিণি মদিরেক্ষণে, অনন্তাসক্ত মদীর এই হৃদয়কে যদি অস্ত-
প্রকার মনে কর, তাহা হইলে একেত কন্দর্পবাণে হত হইয়াছি, আবার তোমার এই
সম্ভাবনার পুনরায় নিহত হইলাম ।

King.—Don't trouble yourself.

Your limbs at the contact of which the flowery bed has faded ;
and which have become fragrant with the lotus-stalk drying up
quickly (at their touch), suffering as they are from great pain, are
not in a proper state to do me homage.

Anasuya. — Be pleased, friend, to adorn a part of this stone (by sitting down).

King. — [*Sits down.*]

Sakuntala. — [*Sits bashfully.*]

Priyambada. — The attachment which you have for each other is perceptible. But the affection which I have for my friend makes me repeat, as it were, a tale already told.

King. — Good lady do not omit to mention it. For if what one wishes to say is not spoken one may have to repent for it.

Priyambada — That the suffering of distressed persons living in your domain should be removed is a duty of you, kings.

King. — Nothing higher than this.

Priyambada. — Well then, this dear companion of ours has been reduced to this state for you by the God of love. It behoves you, then, to save her life by showing kindness to her.

King. — Good lady, this request is mutual. I am favoured by it.

Sakuntala. — [*Looking at Priyambada.*] Friend, what is the use of troubling this king who is pining away in separation from the ladies of his harem ?

King. — Dear maiden with bewitching eyes, if you, who are in my heart, suspect this heart of mine, which has none else to cling to, to be otherwise ; then I, killed already by the shafts of the God of love, and killed again.

अनसूया । बह्वचः बह्वभाः पद्माः येदां ते बहुभङ्गभाः बहुप्रियाः श्रुयन्ते बह्वर्णा
(स्त्रीणां) बह्वभाः इति वा विग्रहः । अतः उच्यते यथा शकुन्तला तव प्रीतिभाजनं
बन्धुजनस्य च न शीघ्रकारणं भवति तथा कुह । अस्यां प्रीतिमान् भव इति तात्पर्यम् ।

राजा । परिग्रहबहुलेश्वरि, समुद्रवसना उर्वारौ युवयोः इयं सखी च इति हे मे
कुलस्य प्रतिष्ठे ॥ १८ ॥

परिग्रहाणां पद्मिनीं बहुलं अपि बन्नीषु पद्मीषु सतीषु अपि इत्यर्थः पद्मीपरिजना-
दानमूलशापाः परिग्रहाः इत्यमरः समुद्रा एव वसनं यस्याः सा समुद्रवसना सागरान्वरा
कद्विपरिवेष्टितेति यावत् उर्वारौ पृथिवी, युवयोः इयं सखी शकुन्तला च इति हे मे
कुलस्य प्रतिष्ठे, प्रतिष्ठायाः गौरवस्य हेतुमुते ; अस्मान्मेव मे वंशः प्रतिष्ठितः भविष्यति
इत्यर्थः । शीघ्रकारणम् ।

उमे । निर्गुते स्वः निर्गुते, आनन्दिते, मुदिते यावत् । स्वः भवावः ।

প্রিয়বদা। [সম্ভ্রষ্টদৃষ্টিপন্ন] পীতঃ শ্রিয়ুঃ পীতঃ শ্রিয়ৌ বহিনী অ গৃহস্থানি অ
বাসস্তি ইতি মেদিনী। সংযোজ্যাবঃ সার্বা মিলিতং কুর্ষ্বঃ।

শকুন্তলা। “শ্রবণং গৃহস্থবিন্দীঃ” ; নাস্তি শ্রবণং রক্ষিতা যন্তাঃ সা অসহায়া।
ভমে। [নিষ্কান্ধে]। রাজা তব সনৌদি আস্তি কথমশ্রবণা ত্বমিত্যমিমায়া।

অনসূয়া। বরজ্ঞ শুনিতে পাওয়া যায় রাজাদিগের পত্নী অনেক, আমাদের এই
প্রিয়সখী বাহাতে শকুন্তলের শোকবিষয় না হন তাহাই করিবেন।

রাজা। ভক্তে অধিক কি বলিব—আমার অনেক পত্নী থাকিলেও সাগরাশ্রয়
পৃথিবী ও আপনাদের এই সখী এই উভয়ে আমার বংশের প্রতিষ্ঠার হেতু।

উভয়ে। স্বখী হইলাম।

প্রিয়বদা। [দৃষ্টিপাত করিয়া] অনসূয়ে, ঐ যুগশিশু এই দিকে উৎকর্ষিতভাবে
দৃষ্টিপাত করিয়া মাতাকে অন্বেষণ করিতেছে, এস ইহাকে ইহার মাতার সহিত
মিলিত করিয়া দিই।

উভয়ে। [প্রস্থানের উদ্যোগ করিলেন]।

শকুন্তলা। আমি অসহায়, তোমাদের মধ্যে একজন আমার নিকটে এস।

উভয়ে। যিনি পৃথিবীর শরণ তিনি তোমার নিকট রহিয়াছেন।

[নিষ্কান্ত হইলেন]

শকুন্তলা। কি ! চলিয়া গেল।

Anasuya.—Friend, it is heard that kings have several wives. Please so behave that our dear friend is not mourned for by her relations.

King.—Good lady, it is needless to say much.

Though I have several wives, yet two things—*viz.* the sea-girt earth and this friend of yours will be the glory of my race.

Both.—We are glad (to hear it).

Priyambada.—[*Looking out*]. *Anasuya*, there the young fawn looking anxiously in this direction seeks its mother. Come, let us bring it to her.

Both.—[*Go away*].

Sakuntala.—Friends, I am alone, unprotected ; either of you come to me

Both.—He who is the protector of the whole earth is at your side. [*Exeunt*.]

১ *Sakuntala.*—What ! They have really gone.

राजा । आवेगेन उद्वेगेन चिन्तया इत्यर्थः अलम् ननु अयं आराधयितुं दासजनः तव समीपे वर्तते । किमिति—

श्रीतलैः क्लमविनोदिभिः नलिनीदलतालवन्तैः आर्द्रवातान् किं सञ्चारयामि ?
उत हे करभोरु पद्माताम्री ते चरणौ अङ्गे निधाय यथासुखं संवाहयामि ॥ १८ ॥

श्रीतलैः श्रीतलस्यर्शैः इत्यर्थः, क्लम क्लान्तिं विनुन्दन्ति निरस्यन्ति यानि ते इति क्लमविनोदिभिः नुदतेः णिनिः क्लृप्ताप्रहारकैः, नलिनीदलानि पद्मपत्राणि एव तालवृत्तानि व्यजन तालपत्रेण प्रायोनिर्मितं भवति तेन तालवृत्तमिति व्यजनस्य संज्ञा । तालवृत्तं तालवृत्तस्य इत्यर्थः वृत्तमिव वृत्तं यस्य यत् तालवृत्तम् । शैविक कप्रत्यये, तालवृत्तकम् । व्यजनं तालवृत्तकमित्यमरः । व्यजनानि तैः आर्द्राः वाताः तान् आर्द्रवातान् श्रीतसमीरणात् सञ्चालयामि उत अथवा करभ इव वृत्तानुपूर्वः इत्यर्थः, मणिवन्धात् अङ्गुलिभिरङ्गुलैः करभो वङ्गिद्वयमरः, ऊरुः सक्थि यस्याः सा इति विग्रहे “ऊरुत्तरपदादीपत्ये” इति ऊरुप्रत्यये करभोरुः तत् सञ्चोधने करभोरु, पद्मवत् तावती आलोहितौ “उपमानानि सामान्यवचनैः” इति समासः ते चरणौ अङ्गे मम उत्सङ्गे निधाय स्थापयित्वा यथासुखं सुखमनतिक्रम्येति अव्ययीभावः, संवाहयामि संमृदयामि । With regard to the form करभोरु, the long terminal vowel ऊ is obtained by the addition of ऊङ् । The rule is that in a बहुव्रीहि compound when the last member of the compound is ऊरु, and compound is meant ऊङ् is added to the compound word in the feminine gender

Change of voice.—आर्द्रवाताः किं सञ्चार्यन्ते । चरणौ संवाह्येते ।

शकुन्तला । माननीयाः भवन्तः गौरवे बहुवचनम् । भवत्कराभ्यां मशरस्यर्शेन मे अपराधः भविष्यति । [उत्थाय गन्तुमिच्छति] ।

राजा । अनिवार्यः न परिणतः ; निर्व्याधीवाते इति वातेः निष्ठानलम् ।

नलिनीदलकल्पितस्रगावरणं कुसुमशयनं उत्सृज्य परिवाधपेल्लवैः अङ्गैः कथं चातपे गमिष्यति ॥ २० ॥

नलिनीदलैः पद्मपत्रैः कल्पितं रचितं सनयोः आवरणं यत्र तत् तादृशः कुसुमशयनं पुष्पशय्यां उत्सृज्य विहाय परिवाधया सन्तापेन पेल्लवानि कृशानि तादृशैः अङ्गैः उपलक्षिता “इत्यभूतलक्षणे तृतीया” कथं चातपे रौद्रे गमिष्यति [वलादीनां निवर्तयति] ।

Change of voice.—चातपे कथं गंस्यति ।

शकुन्तला । दुर्हिनीतैरनुसृतं पन्थानं मा गृह्णाण इत्यर्थः गुरीरनुज्ञामन्तरेण नाहं तेऽभिलाषं पूरयितुं शक्ये ।

राजा । विदितः धर्मः येन स विदितधर्मा, धर्मादनिच् केवलात् इति बहुव्रीहौ धर्मशब्दात् अन् । In a बहुव्रीहि compound the word धर्म standing as the last member of the compound admits of the augment अन्, provided that the धर्म has not been previously compounded with any other word. गान्धर्वो विवाहः धर्मानुगतः इति यस्य विदितमस्ति इत्यर्थः ।

गान्धर्वेण विवाहेन वङ्गाः राजर्षिकन्यकाः परिणीताः ताः पितृभिः अभि-
नन्दिताश्च श्रूयन्ते ॥ २१ ॥

गान्धर्वाणां अयं इति गान्धर्वः तेन गान्धर्वेण अन्योन्यरुचिसम्पन्नेन विवाहेन वङ्गाः अनेकाः राजर्षिकन्यकाः परिणीताः ऊढाः, ताः पितृभिः जनकादिभिः अभिनन्दिताः अनुमताश्च श्रूयन्ते । एषा रीतिः विध्यनुयायिनौ इति भावः । गान्धर्वः समयाग्निर्यः इति याज्ञवल्क्यः । अत्र सावित्रीदेवयानौशर्मिष्ठादौनामुपाख्यानं प्रमाणम् । शकुन्तला । अनुमानयिष्यामि ; तयोः समीपं यास्यामि इत्यर्थः ।

राजा । हे सुन्दरि, षट्पदेन नवस्य कुसुमस्य इव, पिपासता मया अपरिचत-
कीमलस्य अस्य ते अधरस्य रसः यावत् सदयं गृह्यते ॥ २२ ॥ अन्वयः

षट्पदानि चरणानि यस्य तेन ~~अधरस्य रसः~~ अधरस्य रसः पिपासितस्य कुसुमस्य पुष्पस्य इव, पिपासता तृषितेन सन्नन्तात् पिवतेः शतप्रत्ययः मया न परिचतः न ददः अपरिचतः कीमलस्य तस्य अपरिचतकीमलस्य ~~अर्धेन्द्रेष्टस्य~~ ~~सुकुमारस्य~~ च तत्र अधरस्य रसः सुधाद्रवः इत्यर्थः यावत् यदा सदयं सानुकम्पं गृह्यते पीयते इत्यर्थः तदा मोक्ष्यामि इति शेषः । [सुखमस्याः समुन्नमयितुमिच्छति ~~वृत्तान्तिमिति~~ भावः] ।

Change of voice.—षट्पदः... इव पिपासन् अहं रसं गृह्णामि ।

नेपथ्यं—चक्रवाकवधुः, आमन्त्रयस्व सहचरं उपस्थिता रजनौ ।

~~आमन्त्रयस्व~~ ~~सहचरः~~ ; सायं सम्प्रति वर्तते वियोगकालस्ते समुपस्थितः ; प्रियवन्द्यवाक्यस्य आमन्त्रयस्वमुच्चिष्टमिति वाक्यार्थः । रजन्यां चक्रवाकौ चक्रवाकेषु वियुक्ता भवति इति प्रसिद्धिः ।

युवयोर्मित्रोऽवस्थानस्य मित्रः कश्चित् गौतमीकम् : सम्प्रभः ; अतः सभायवत्पूर्वं राज्ञः वियुक्तः भवति इति व्याख्यानार्थः । प्रियंवदायाः उत्तरिरियम् ।

शकुन्तला । (ससम्भ्रमम्) 'चिटपैः शस्त्रभिः अन्तरितः ~~अन्तरः~~ अन्तर्धानं करोति' इति अन्तरयति । ततः कर्मणि क्तः । आच्छन्नदेहः । उपपूर्वात् लभेः चञ् उपचञ्चः लभेय इति लुम् तस्मै ; तादर्थ्यं चतुर्थी ; 'तुमयाञ्चभाववचनादिति वा' ।

[ततः प्रविशति पात्रं शान्त्युदकपात्रं हस्ते यस्या सा गौतमी सा सख्यौ च] ।

গীতমী। [শকুন্তলাসুখে] জাতি বন্থে ; লঘুঃ স্নাত্যঃ সন্দীভূতঃ ইতি
যাবৎ সন্ধ্যাঃ যিষা তামি ।

শকুন্তলা । বিষয়ঃ পূৰ্ণাবস্থায়াঃ প্রমদঃ সন্ধ্যায় লঘুতমিত্যর্থঃ ।

রাজা । উষ্মেণের প্রয়োজন নাই, এই সেবক জন তোমার সমীপে রহিয়াছে ।

শীতল, ক্লান্তিহারক পদ্মপত্রবাজন দ্বারা শীতল বায়ু সঞ্চালিত করিব কি ? অথবা
হে করভোরু, কমলের স্তায় আলোহিত তোমার চরণদ্বয় অঙ্গে স্থাপিত করিয়া বাহাতে
অখোৎপত্তি হয় একপ ভাবে মর্দন করিয়া দিব কি ?

শকুন্তলা । মাননীয় ব্যক্তির নিকট আস্রাকে অপরাধী করিব না [উঠিয়া বাইতে
ইচ্ছা করিলেন] ।

রাজা । সুন্দরী, এখনও বেলা শেষ হয় নাই, তোমার শরীরের এই অবস্থা ।

যথায় পদ্মপত্রের দ্বারা স্তন্যবরণ কল্পিত হইয়াছে ঐদৃশ পুষ্পদ্বারা ত্যাগপূর্বক
সম্ভাপহেতু কৃশ ও অকুমার এই দেহ লইয়া কিরূপে রৌদ্রে গমন করিবে ?

[বলপূর্বক গমন হইতে নিবৃত্ত করিলেন]

শকুন্তলা । পৌরব, দুঃশীলতা আচরণ করিও না, মদনসম্ভোগ হইলেও আমার
নিজের উপর প্রভু নাই ।

রাজা । ভীষ, গুরুজনের ভয় করিও না, ভগবান কণ্ঠধ্বাদি অবগত আছেন,
তিনি এ বিষয়ে দোষ গ্রহণ করিবেন না ।

অনেক রাজর্ষিকল্পা গাকর্ষবিধানে পরিণীতা হইয়াছেন, এবং তাঁহাদের পিতৃগণ
ঐহা অনুমোদন করিয়াছেন ঐহা শুনিতে পাওয়া যায় ।

শকুন্তলা । আমাকে ছাড়িয়া দাও ; আমি পুনরায় সপীদিগের নিকট যাই ।

রাজা । ভাল,—ছাড়িয়া দিব ।

শকুন্তলা । কখন ?

রাজা । হে সুন্দরি, লবর অচিরবিকসিত পুষ্পের মধু বেক্রমে পান করে, সেক্রমে
পিপাসু আমি তোমার অনঙ্গদষ্ট কোমল এই অধরের রস যখন পান করিব ।

[শকুন্তলার মুখ উন্নত করিতে ইচ্ছা করিলেন]

শকুন্তলা । [ফিরাইয়া গেলেন] ।

নেপথ্যে—চক্রবাক্‌বধু, বধুর নিকট বিদায় গ্রহণ কর, রজনী উপস্থিত ।

শকুন্তলা । [ব্যস্ত হইয়া] পৌরব, নিশ্চয় আর্ধ্যা গৌতমী আমার শরীরবৃত্তান্ত
জানিবার জন্য এই স্থানেই আসিতেছেন, অতএব শাখাস্তরালে লুক্কায়িত হও ।

রাজা । ভাল,—[আপনাকে আবৃত্ত করিয়া রহিলেন] ।

[তাহার পর পাত্রহস্তে গৌতমী ও সখীদ্বয় প্রবেশ করিলেন]

সখীদ্বয় । আর্ধ্যা গৌতমি, এদিকে আহ্নন, এদিকে আহ্নন ।

গৌতমী । [শকুন্তলার নিকটে গিয়া] বৎসে তোমার গাত্রেয় সম্ভাপ কমিয়াছে
কি ?

শকুন্তলা । কিছু কমিয়াছে ।

King.—Don't be uneasy. This adorer of thee is at hand.

Shall I with cool and smooth lotus-leaf fans raise cooling breezes ? Or, O fair one of thighs like the back of the fore-arm, placing your feet ruddy as budding lotuses on my lap, shall I caress them gently, for your comfort ?

Sakuntala.—No, I will not make myself an offender in respect to those who deserve my respect. [*Rises and wishes to go*].

King.—Fair maid, the day has not yet drawn to it close ; and the state of your health is such.

How can you leave this flowery bed with its covering of lotus-leaves for your bosom to walk in the sun with your limbs exhausted by pain ? [*Forces her to turn back*].

Sakuntala.—Check your indecorum, O you descendant of Puru, though I am afflicted with love (for you), yet I am no mistress of myself.

King.—Ah ! you timid maiden, don't be afraid of your superiors. The chief of the hermits, the reverend Kanwa, who knows well the customs, will find no fault in the matter. And we have heard it said that the daughters of many a royal sage were married (in secret) with mutual consent (of the lovers), and that they were welcomed and blessed by their fathers.

Sakuntala.—Leave me, I will again honour my friends ; (i. e. go to them.)

King.—Well, I will leave you.

Sakuntala — When ?

King. When my thirsty self will have drunk the nectar of your tender unbitten lower lip like a bee sipping the honey of a fresh blown flower. [*Wishes to raise her face*.]

Sakuntala.—[*Turns away her face*]

Behind the scenes.

Ruddy goose, take leave of your mate ; for night is at hand.

Sakuntala.—[*In a hurry and confusion*.] Descendant of Puru, surely the venerable Gautami is coming here to inquire after my health ; conceal yourself behind the branches.

King.—I will [*Stands concealing himself*.]

মাঝসারিখীজনম্ সৌম্যমুখ্যিকং অস্ম্যঃ শ্রামানরম্ । তদ্বচনম্ নিকমে সসজা
যদা গুরুবেত সধরা যেন তু সালভারিখীযম্ ।

Change of voice — অহং মুখং উন্নতবান্ ন শুশ্বিতবান্ ।

প্রিয়ধা আদৌ পরিস্কৃতঃ উপস্কৃতঃ পশাত্ মুক্তঃ ইতি স্মাতানুলিপিতবত্ পূর্বকালি-
ত্বাদিণা সমাসঃ তস্মিন্ অস্মিন্ লতাकुञ्जे চণং স্থাस्याমি [সর্ব্বতো বিলোক্য] ।

তত্যাঃ শরীরলুপিতা পুণ্যময়ী ইয়ং শয্যা শিলায়াং (বসন্তে) ; নখৈঃ নলিনীপদে
অর্পিতঃ এষ ক্লান্তঃ মন্যমলীছঃ ইদং হস্তাত্ মর্ৎ' বিসামরণং ইতি আসজ্যমানৈবচঃ
শূন্যাদপি বেতসমৃদ্ধাত্ সহসা নির্গন্তু' ন শক্যোমি ॥ ২৪ ॥

তত্যাঃ । শকুললায়াঃ শরীরেণ অন্তঃকরণে হৃদয়ে লুপিতা নলিনীপদে অর্পিতা
শয়নাস্থাপিতা ইতি, যাবত্ পুণ্যময়ী পুষ্পরচিতা ইয়ং শয্যা শয়নং শিলায়াং হৃষদি
বসন্তে ইতি শেখঃ; নখৈঃ করবৃদ্ধৈঃ নলিনীপদে পদপদে অর্পিতঃ ত্বস্মাচ্চরঃ এষ ক্লান্তঃ
শূন্যপ্রায়ঃ মন্যমলীছঃ ভাষাভিব্যঞ্জিকা পদিকা ; হস্তাত্ তত্যাঃ করাত্ মর্ৎ
পতিত ইদং, শিলাভ্রমর্ৎ : সহস্রলক্ষমর্ৎ ইতি আসজ্যমানৈ পশিঃ প্রিযাসম্বন্ধিभिः
আকৃষ্যমাণে হৃদয়ে নথনে यस्य सः অহং শূন্যাদপি প্রিয়াস্বীনাৎ—নিষ্কল্যাবস্থানা-
দিতি ভাষা: বেতসমৃদ্ধাত্ বাণীরীকুঞ্জাত্ সহসা ঋটিতি নির্গন্তু' ন শক্যোমি ।

Change of voice. — আসজ্যমানৈবচণে ন শক্যতে ন ময়া ।

আকাশি—রাজনু,—সায়ননে সজনকর্ম্মণি সপ্ৰহণে, হুতাশনবর্তী বেদিং পরিতঃ
প্রযত্নাঃ ভয়সাদধানাঃ সম্যাপযৌদকপিশাঃ পিপ্রিতাশনানাং জায়াঃ বহুধা অরন্তি ॥ ২৫ ॥

সায়ং ভবমিতি সায়ননম্ (সায়মিতি অব্যয়াৎ যুল্ তুঃগামশ তনট্ বা)
তস্মিন্ সজনকর্ম্মণি যজ্ঞকর্ম্মণি, সপ্ৰহণে আরম্ভে সতি, হুতাশনাঃ অগ্নয়ঃ বিদ্যন্তে
অস্যা ইতি হুতাশনবর্তী তাং অগ্নিসনাতাং বেদিং পরিতঃ (অগ্নিঃ পরিতঃ সময়ানিকধা
প্রতিযোগেঃপি ইতি দ্বিতীয়া) । যজনবেদ্যাঃ সমনাত্ প্রযত্নাঃ (প্র + যস্ + ক্ত)
বিচিন্তাঃ, ভয়ং আদধানাঃ সংযজনয়ন্ত্য সম্যগায়াং রজনৌমুখে যৌ পযৌদাঃ মেধাঃ তদহৎ
কপিশাঃ পিপ্রিতাঃ, পিপ্রিতং অামসাসং অগ্ননং যৌ তাং পিপ্রিতাশনানাং রাজসানাং
জায়াঃ, বিজায়সা অরতাং রচসাং প্রতিবিন্বানি বহুধা অরন্তি । জায়া স্যেপ্রিয়া
কালিঃ প্রতিবিন্বমনাতপ ইত্যমরঃ ।

Change of voice. — প্রযত্নাঃ আদধানাঃ কপিশাঃ জায়াঃ অরন্তে ।
অয়মিতি সম্মুখে বিবক্তিঃ ।

গৌতমী । এই কূশোদকের দ্বারা তোমার শরীর পীড়ানুজ্ঞ হইবে [শকুলান্ন
সত্ত্বকে জল ছিটাইয়া দিয়া] বৎসে বেলা শেষ হইয়াছে ; এস পূর্ণকুটীরে ঘাই [যখন
করিতে লাগিলেন] ।

শকুললা । [অগত] জনর, যখন মনোরথের বিবরণ সেই নরপতিকে অনায়াসে

পাইলে তখন লজ্জার কাতরতা পরিত্যাগ করিলে না, এক্ষণে পশ্চাত্তাপের সহিত তাহা হইতে বিযুক্ত হইয়া কেন সমুপ্ত হইতেছ ? [দুই এক পদ গমন করিয়া প্রকাশ্যে] হে, সমুপহারক লতাকুঞ্জ এক্ষণে বিদায় গ্রহণ করিতেছি, আবার তোমাকে উপভোগ করিব ।

[অনন্থা প্রভৃতির সহিত দুঃখে নিজ্জান্ত হইলেন]

রাজা । [পূর্বস্থানে গমন করিয়া নিশাসত্যাগপূর্বক] অভীষ্ট বস্তুর সিদ্ধিতে কতই বিব্র । আমি অঙ্গুলিঘারা আবৃতোষ্ঠ, “না না” এইরূপ নিবেদ্যাকর উচ্চারণ করিয়া ব্যাকুলতাপ্রাপ্ত ও মনোহর, স্বকদেপে পরাযস্টিত, পদ্মলাক্ষীর সেই আনন কোনরূপে উত্তোলন করিয়াছিলাম কিন্তু চুষন করি নাই ।

এক্ষণে কোথায় যাই ! অথবা প্রিয়াকর্ষক পরিভুক্ত ও ত্যক্ত এই লতাকুঞ্জেই সুহৃৎকাল অবতান করি—[সকলদিকে অবলোকন করিয়া] ।

ভাঁহার শরীরসংস্পর্শে রানিপ্রাপ্ত পুষ্পনির্মিত এই শয্যা শিলাতলে রহিয়াছে, নখের দ্বারা পদ্মপরে লিখিত এই মদনলেখ শুকপ্রাণ হইয়া পড়িয়া রহিয়াছে । ভাঁহার হস্তপ্রস্ট এই মৃণালবলয় পতিত আছে, এইরূপে আকৃষ্টচক্ষুঃ হইয়া আমি প্রিয়াহীন এই বৈতসকুঞ্জ হইতে সহসা নির্গত হইতে পারিতেছি না ।

আকাশে—রাজ্ঞ—সন্ধ্যাকালের যজ্ঞ আরক হইলে হতাশনসনাথ এই বজ্রনবেদীর চতুর্দিকে বিক্ষিপ্ত, ভয়োৎপাদক, সন্ধ্যামেঘসমূহের জ্বার গিজলবর্ণ পিশিতাশন রাক্ষসগণের ছায়া নানারূপে বিচরণ করিতেছে ।

রাজা । এই আমি আসিলাম [নিজ্জান্ত]

তৃতীয় অঙ্ক সমাপ্ত ।

Gautami.—Your body will be free from all ailments by this water (thrown on you by the) kusagrass [*Sprinkles Sakuntala on the head*]. My child the day is drawing to its close : come, let us go to the cottage. [*They all go away*].

Sakuntala—[*Aside*]. My heart, when the object of your desire came easily within (your reach), you could not shake off your shyness. Now you have been separated with remorse, why is this anguish ? [*Walking a few steps and stopping, aloud*]. Bower of creepers, the soother of my anguish, I take leave of you now ; I shall come to you again for enjoyment. [*Exit with others in sorrow*.]

King.—[*Returning to his former seat, with a sigh*].

Alas ! the accomplishment of our desires is beset with obstacles and difficulties.

The face of that maiden of beautiful eyelashes, the lips wherein she covered again and again by her fingers, which was turned away on one shoulder, and which looked exquisitely beautiful though a little flurried when uttering the words of refusal, that face I raised but did not kiss.

Where shall I go now ? I will stay for a moment in this arbour of creepers which was used and now left by my beloved one. [*Looking on all sides*].

Here on this slap of stone is her bed of flower crushed and withered by her (burning) frame. Here is the faded love-letter written on the lotus-leaf with her nail. And here is the bracelet of lotus-stalk fallen from her arms.—My eyes being rivetted on these objects, I cannot quickly quit this bower of cane, though it is dreary and lonely, (being left by my love).

A voice in the air.

O king, just as our evening sacrificial rites have begun, the shadows of demons reddish and brown as evening clouds, spreading all around the altar with its sacred fire, and giving rise, in many ways, to our fear, are moving about.

King.—I am coming, I am coming. [*Exit*]

End of the third Act.

चतुर्थोऽङ्कः ।

विष्कम्भकः ।

[कुसुमस्य अवचयं सञ्चयनं अभिनयन्त्यौ सख्यौ प्रविशतः अवपूर्व्वात् चिन्तितः भवि एरजिति च । ननु “हस्तादाने चेरस्तेये” इति कथं घञ् न भवति इति चेत् तत्रेदं वक्तव्यं “हस्तादाने इत्यनेन प्रत्यासत्तिरादेषस्य लक्ष्यते ; पुन्यप्रचायः । हस्तादाने इति किम् वृत्तायस्थानां फलानां यष्ट्या प्रचयं करोति ।” इति भट्टोजिदीक्षितः काशिका च । अत्र कुसुमानां वृक्षशिखरस्थितत्वात् प्रत्यासत्त्यभावात् न घञ् । एतेन अवतरावचायशब्दयोः, वृक्षदीर्घव्यत्यासो बाह्यानामिति वामनीशं अत्युक्तम् ।

अनन्या । विधिना विधानेन ; नानं धर्मः येषां ते नमः । वृषीदरादिस्त्वात्

साधु पदमिदं तेषां अयं इति अण् । निर्वृत्तं सम्यग्रं कल्याणं विवाहमङ्गलं यस्याः सा । अनुरूपः योग्यः भर्ता तं गच्छति इति गमेः ञिनिः । निर्वृत्तं सुखितं आह्लादितमिति यावत् ।

अनसूया । इष्टिः यज्ञेः क्तः, यागः । अन्तःपुरस्थिताभिः पत्नीभिः समागतः मिलितः । इतीगतम् तपोवने व्रतम्, शकुन्तलासम्बन्धिनमित्यर्थः ।

प्रियंवदा । आकृतानीनां विशेषाः इति आकृतिविशेषाः विशिष्टाः आकृतयः इत्यर्थः क्रुदभिहितभावी द्रव्यवत् प्रकाशते इति । गुणस्य शीलस्य विरोधिनिः इति गुणविरोधिनिः गुणहीनाः दुर्वृत्ताः इत्यर्थः ।

अनुरुपोक्तिः—“यदाकृतिसत्त्व गुणा वसन्ति” “यदुच्यते पार्वति पापव्रतये न रूपमित्यव्यभिचारि तद्वचः ॥”

प्रतिपत्स्यते करिष्यति इत्यर्थः ।

अनसूया । प्रतिपादनीया देया । प्रथमः मुख्यः सङ्कल्पः कन्यायाः पितुः इच्छा । दैवं दिष्टं भागधेयमित्यमरः । कृतार्थः सफलकामः । न प्रयासः इति अप्रयासः तेन आयासं विनैव । प्रपूर्वात् यस्य ते र्वञ् प्रयासः ।

प्रियंवदा । [पुण्यस्य भाजनं पातं विलोक्य] बलिकर्मणः पूजायाः पर्याप्तानि प्रभूतानि निर्व्याहयोग्यानीत्यर्थः ।

अनसूया । सुभगायाः भावः इति सौभाग्यं “हृदभगसिन्धुन्ते पूर्वपदस्य च” इत्युभयपदद्वयः सौभाग्यस्य देवता अधिष्ठात्री देवी ।

यानि खलु कुसुमान्यवचितानि तानि न पर्याप्तानि ; इतीत्यधिकानि चेतव्यानीति आशयः ।

नेपथ्ये—अयमहं भीः कीऽव वर्त्तते अतिथिरहमुपस्थितः इत्यर्थः ।

अनसूया । ण्यन्तात्विदेः भावे क्तः नपुंसके भावे उपसंख्यानम् इति षष्ठी पञ्चे लतीया ।

प्रियंवदा । शकुन्तला पर्णशालायां वर्त्तते सा एव अतिथेः सत्कारं विधास्यति । पुनः किन्तु हृदयेन असन्नहिता, अनन्यचिन्ता दुष्यन्तमेव चिन्तयति इत्यर्थः ।

अनसूया । एतावद्भिः अवचेतुमिष्टैः इत्यर्थः पुनैः अलं प्रयोजनं नास्ति । यत् खलु अनिष्टादिकं अवश्यम्भावि तस्य सूचकमौन्नत्यं प्रागेव किमप्यनुभूयते अतः अनसूया उद्वेलचिन्ता उटजमेवगन्तुमीहते । [प्रस्थिते]

नेपथ्ये—आः इति क्रीडे अव्ययम् अतिथिं परिभवति अवलानाति या सा अतिथिपरिभाषिणी तत् सम्बोधने, सकर्मकात् परिभवतेः कर्त्तरि णिनिः ।

अनन्यमानसा यं विचिन्तयन्ती उपस्थितं तपोधनं मां न वेत्ति ; स बोधितः सन् अपि प्रमत्तः प्रथमं कृतां कथां इव त्वां न करिष्यति ॥ १॥

नास्ति अन्यस्मिन् विषये मानसं यस्याः तथोक्ता सा अनन्यचिन्ता ग्रं दुष्यन् विचि-
न्तयन्ती भावयन्ती उपस्थितं समागतं तपः एव धनं यस्य तं तपोधनं तपस्विनः सत्-
काराहंमिति भावः मां न वेत्सि जानासि, गणयसि इति यावत्, न सत्करीषि
इत्यर्थः स ते भर्ता बोधितः कारितः सन्नपि, प्रसन्नः उन्मत्तः प्रथमं पूर्वं कृतां
उच्चारितां कथामिव त्वां न स्मरिष्यति । उपसालङ्कारः ।

Change of voice.—अनन्यमानसया विचिन्तयन्त्या उपस्थित. तपोधन. अहं
न विद्ये । तेन बाधितेनापि प्रसन्नेन...कृता कथा इव त्वं न स्मरिष्यसे । (स्मरिष्यसे वा) ॥१॥

प्रियंवदा । अप्रिय मनिष्ट । शून्यं वाञ्छाव्यापारात् निवृत्तं हृदयं यस्याः सा ।
गता अस्य अभिशापं दत्त्वा । वेगस्य रयस्य वल्लेन अतिरेकेण उत्फुल्लिता उड्डता तथा
दृष्ट्वाश्वा, वारयितुमशक्या (वारयतेः खलुस्त्रियां टाप्) गत्या प्रतिगतः । क्रुद्धोहि
उड्डतगतिर्भवति उत्पूर्वात् फुल्लविकसने इति धातोः अच् ततः स्त्रियां टाप् ।
हृतवहः वक्रिः वहेरच् ; हुतस्य वहः इति हुतवहः तस्मात् अन्यारादिवर्त्त इति
पञ्चमी । दृष्टान्तालङ्कारः ।

अनसूया । अर्घ्यं पूजार्थं द्रव्यं, उदकं पाद्यञ्च तयोः समाहारः इति
अर्घ्योदकं । “चार्थं हन्तः” समाहारः खलु अस्वार्थान्तरम् ।

अनसूया । अन्मी इति खेदसूचकमव्ययम् आवेगेन खलितया तथा [पुष्पाणां
भूमिपतितानां उच्चयं उत्तोलनं रूपयति अतः हस्तादानेऽपि तथा स्नेहभावेऽपि न
घञ् तथाच वार्त्तिकम् “उच्चयस्य प्रतिषेधो वक्तव्यः”] ।

प्रियंवदा । प्रकृत्या स्वभावेन वक्र. कुटिलः अनुनयं न शक्नोति । पुराणकृत्
दुर्व्यासीमुखेन तत्परिवर्णयति ।

“ज्वलज्जटाकलापस्य भुकुटीकुटिलं मुखं ।

निरीक्ष्य कः स्त्रिभुवने मम यो न गतोभयम् ॥

नाहं कृपालुहृदयो न च मां भजतेचमा ।

अचान्तिसारसर्व्वस्वं दुर्व्याससमवेहि माम् ॥

नाहं अर्मिथ्ये बहुना किमुक्तेन शतक्रतो ।

विडम्बनामिमां भूयः करोष्यनुनयात्मिकाम् ॥”

अनुक्रीशः दया तेन सह वर्त्तमानः सानुक्रीशः सदयः ।

अनसूया । कोपने तस्मिन् ईषदपि क्रीडोपशमः भूयानित्यर्थः ।

प्रियंवदा । अयमपराधः न ज्ञानपूर्व्वः नापि असकृदाचरितः अतः सीदव्यः ।
न विज्ञातः तपसः प्रभावो येन तस्य । शक्नोति इति वर्त्तमानसामीप्ये (भूते) खट्
वर्त्तमानसामीप्ये वर्त्तमानवशात् ।

অনসূয়া । ততঃ ততঃ । প্রসাদনস্য কিং ফলং ব্রতমিতি জ্ঞাতুং মনসঃ পরীক্ষাং
দ্যৌতযিতুং হিচ্ছক্তিঃ ।

প্রিয়ংবদা । অভিজ্ঞায়তে অনেন ইতি অভিজ্ঞানং আরকং আভরণং অলঙ্কারং তস্য
দর্শনেन শাপঃ অভিসম্পাতঃ নিবৃত্তো ভবিষ্যতি । শাপনির্মুক্তির্ভবিষ্যতি । অনর্হিতঃ
অদর্শনং গতঃ । অকর্ম্মকলাত্ অনর্ পূর্বাং দধাতে কর্শরিত্তাঃ ।

অনসূয়া । প্রস্থিতেন প্রস্থাতুমুযুক্তেন আরম্ভে ক্তাঃ । পিতৃনাম্ অপি পূর্বাৎ নম্রতে:
ক্তাঃ অপেক্ষারস্য পালিকঃ লোপঃ “বট্টিভাগুরিরক্লীপমবাপ্যীরুপসর্গযোঃ ।” স্বাধীন:
স্বতন্ত্রঃ উপায়ঃ রাজ্যঃ স্মৃত্যুপস্থাপনস্য যত্নাঃ সা স্বাধীনোপায়া । স্বস্ত্যামধি ইতি
শৌখ্যাদিগণে অধিশব্দস্য পাঠাত্ সতনৌশৌখ্যাদিভিরিতি সতনৌ সমাসঃ । ব্রতীমাত্রং
সর্ব্বনামঃ ইতি পুস্তকভাবঃ অধ্যুসারপদাভ্যেতি খঃ স্বার্থিকঃ ততঃ স্বাধীনঃ নিশ্চয়ঃ ।

প্রিয়ংবদা । বামে সন্ধ্যে হস্তে উপহিতং ন্যস্তং বদনং যথা সা ; আলিখিতা চিত্র-
লিখিতা । আত্মানমপি ন বিभावয়তি আত্মদেহব্যাপারমপি ন জানাতি ; কিং
পুনঃ আগন্তুকং অতিথিম্ আঙ্ পূর্বাৎ গমে: তুন্ প্রত্যয়ঃ স্বার্থে কন্ ।

অনসূয়া । প্রকৃত্যা স্বভাবেন পেলবা কীমলা প্রিয়সখী শকুন্তলা এতং ব্রতান্নং
ন শ্রাবয়িতব্যং ।

প্রিয়ংবদা । উশ্ণেণ উদকেন কীমলায়া: নবমল্লিকায়া: সেচনমিব অস্য ব্রতান্নস্য
শ্রাবণং নির্গম্যদৌ: শকুন্তলায়া অত্যাহিতকরমিত্যর্থঃ । বৈধর্ম্ম্যেণ দৃষ্টান্নালংকারঃ ।

[তাহার পর পুষ্পোচ্চয়ন করিতেছে একুপ সখীদ্বয়ের প্রবেশ]

অনসূয়া । প্রিয়ংবদে যদিও গাঙ্কর্কবিধানামুসারে বিবাহমঞ্জল সম্পাদিত হও যার
শকুন্তলা যোগ্যবামী প্রাপ্ত হইয়াছেন, এই নিমিত্ত আমার হৃদয় স্থগী হইয়াছে, তথাপি
উহা চিন্তার বিষয় ।

প্রিয়ংবদা । কি ?

অনসূয়া । অধিগণ যজ্ঞ সমাপ্ত করিয়া অদ্য সেই রাজর্ষিকে বিদায় দিয়াছেন; তিনি
অন্তঃপুরজীবর্গের সহিত মিলিত হইয়া এ স্থানের বৃত্তান্ত শ্রবণ করিবেন কি না ।

প্রিয়ংবদা । বিস্মত হও । সেক্ষপ নিশিষ্টাকৃতি গুণবিরোধিনী হয় না । পিতা এই
বৃত্তান্ত শুনিয়া জানি না কি করিবেন ।

অনসূয়া । আমি যেক্ষপ দেখিতেছি, তাহাতে তাহার অনুমত হইবে ।

প্রিয়ংবদা । কিরূপে ?

অনসূয়া । গুণবান্ পাঞ্জে কষ্টা দান করিতে হইবে ইহা প্রধান সঙ্কল্প । যদি
ঐদব তাহা সম্পাদন করে তাহা হইলে বিনাক্রোশে গুরুজন সফলমনোরথ হইলেন ।

প্রিয়ংবদা । [পুষ্পপাঞ্জের (সাজির) দিকে দৃষ্টিপাত করিয়া] সখি, পূজার উপযুক্ত-
পার্থ্যাপ্ত কুহুমচয়ন হইয়াছে ।

অনসূয়া । শকুন্তলার দৌত্যাদেবতাকে অর্চনা করিতে হইবে ।

প্রিয়ংবদা। উপযুক্ত বটে [সেই কার্য—পুষ্পচয়ন—আরম্ভ করিল]।

নেপথ্যে—কে আছ আমি উপস্থিত হইয়াছি।

অনসূয়া। [শুনিয়া] সখি, অতিথির বাক্যের স্মার শুনিতেছি।

প্রিয়ংবদা। শকুন্তলা ত গর্ণশালায় আছে। [আশ্বগত] অন্য কিন্তু তাহার হৃদয় এখানে নাই।

অনসূয়া। যাহা হউক, আর অধিক পুষ্পে প্রয়োজন নাই।

[দুইজনে প্রস্থান করিল]

নেপথ্যে—আঃ দুষ্টে, অতিথির অবমাননাকারিণি, তুমি অনন্তচিত্তে যাহার চিন্তায় নিমগ্ন হইয়া এখানে উপস্থিত তপস্বী আমাকে অবজ্ঞা করিলে সেই ব্যক্তি স্মরণ করাইয়া দিলেও, উন্নত ব্যক্তি প্রথমে উচ্চারিত কথা যেমন মনে করিতে পারে না সেইরূপ তোমাকে স্মরণ করিবে না।

প্রিয়ংবদা। হা ধিক্ কি অনিষ্ট ঘটিল, কোন পূজার শক্তির নিকট শূন্যহৃদয় শকুন্তলা অপরাধ করিল [পুনর্ব্বার বিলোকন করিয়া] যে সে কোন ব্যক্তি নয়। ইনি স্ফলভকোপ মহর্ষি ছর্কাসা ; এরূপ শাপ দিয়া অতিবেগে উদ্ধতগতিতে প্রতিনিবৃত্ত হইতেছেন ; অগ্নি ভিন্ন অস্ত্র কে দক্ষ করিতে পারে ?

অনসূয়া। যাও তাহার চরণে পতিত হইয়া ফিরাইয়া আন, আমিও অর্ঘ্য, উদক ইত্যাদির আহরণ করি।

প্রিয়ংবদা। তাহাই করি। [নিষ্ক্রান্ত হইল]।

অনসূয়া। [এক পা গমন করিয়া পরে আঘাত লাগায় (উচ্ছৃংখলিত)] ওমা বেগে গমনহেতু চরণে আঘাত লাগায় আমার হস্ত হইতে পুষ্পপাত্র পতিত হইয়াছে। [পতিত ফুলগুলি তুলিতে আরম্ভ করিল]।

প্রিয়ংবদা। [প্রবেশ করিয়া] সখি, তিনি শব্দাবতঃ কুটিল, কাহার অনুমর গ্রহণ করেন ? কিন্তু কিছু সদয় করিয়াছি।

অনসূয়া। [স্রবৎ হাস্যের সহিত] তাহার নিকট এই যথেষ্ট, বল।

প্রিয়ংবদা। যখন নিবৃত্ত হইতে ইচ্ছা করিলেন না তখন আমি নিবেদন করিলাম : ভগবন, এই প্রথম অপরাধ বিবেচনা করিয়া, তপঃপ্রভাবের বিষয় অবগত নয় এরূপ কল্পাজনের এক অপরাধ আপনাকে ক্ষমা করিতে হইবে।

অনসূয়া। তার পর, তার পর।

প্রিয়ংবদা। তারপর “আমার বাক্য অশুদ্ধ হইবে না, কিন্তু অভিজ্ঞানস্বরূপ কোন অলঙ্কার দেখাইলে শাপনিবৃত্তি হইবে” এইরূপ বলিয়া স্বয়ং অন্তর্হিত হইলেন।

অনসূয়া। এক্ষণে আশ্বস্ত হইতে পারা যায়। সেই রাজর্ষি যাটবার সময় এই আমার স্মরণচিহ্ন বলিয়া স্মরণার্থিত অঙ্গুরীয় স্বয়ং পরাইয়া দিয়াছেন ; সেই অঙ্গুরীয় দ্বারা স্মৃতি উৎপাদনের উপায় শকুন্তলার স্বায়ত্ত হইবে।

প্রিয়ংবদা। সখি, এস দেবকার্য্য সম্পাদন করিগে [গমন করিতে লাগিল]।

প্রিয়ংবদা। [অবলোকন করিয়া] অনসূয়ে, দেখ বসি হস্তে বপোল : বিজ্ঞস্ত

করিয়া চিত্রোপ্তিরেস্ত্রায় প্রিয়সখী স্বামিচিন্তায় এত নিমগ্ন যে আপনার দিকে তাহার দৃষ্টি নাই ; অতিথির কথা ত দূরে ।

অনসূয়া । প্রিয়ংবদা, এই বৃত্তান্ত আমাদের দুই জনের মুখে থাক্, স্বভাবতঃ কোমলা প্রিয়সখী শকুন্তলাকে রক্ষা করিতে হইবে ।

প্রিয়ংবদা । কোন্ ব্যক্তি উষ উদকের দ্বারা নবমালিকাকে সিন্ধু করে ?

উভয়ে [নিঃশব্দ] ।

PRELUDE TO ACT IV.

Enter the two Companions of Sakuntala in the act of plucking (gathering) flowers.

Anasuya.—Priyambada, though my heart is satisfied that Sakuntala has got a worthy husband, her marriage being performed according to the form known as *Gandharva* that (which obtains among the Gandharvas), yet this much is to be thought about.

Priyambada.—What ?

Anasuya.—The hermits having finished their sacrifice have dismissed today that saint of a king, who returning to the city and being in the company of the ladies of the harem may or may not remember all that has taken place here.

Priyambada.—Don't be anxious on that score ; (literally, have confidence.) Such noble forms are not without good qualities. But I do not know what father Kanwa will do when he hears this matter.

Anasuya.—As it appears to me, (I am of opinion) that it will be approved by him.

Priyambada.—How so ?

Anasuya.—That a daughter is to be given away in marriage to a person having noble qualities is the first thought (of parents). If it is accomplished by chance, parents got their heart's wish satisfied without any trouble to themselves.

Priyambada.—[*Looking at the flower-basket.*] Dear friend, we have gathered flowers enough for worshipping the gods.

Anasuya.—But we have to worship the deity presiding over the good fortune of Sakuntala.

Priyambada.—Quite proper. [*Both do the same act.*]

Behind the Scenes.

Ho ! there ! I am here.

Anasuya.—[*Listening*]. This (sounds) like the announcing of a guest.

Priyambada.—Sakuntala is present in the cottage. [*As 'de*]. But in mind she is not present to-day.

Anasuya.—Well ! no need of more flowers. [*They go away*].

Behind the Scenes.

You slight a guest ? He, of whom you think deeply with undivided attention and do not know me standing here whose riches is penance, shall not, though reminded, remember you just as a mad man does not the word he uttered before.

Priyambada.—Alas ! Alas ! A calamity has taken place. Sakuntala, absent-minded as she is, has offended some one deserving of respect. [*Looking again*]. No ordinary man, he is the great sage Durbasa who is easily provoked. Having cursed her in the afore-said manner, he goes back with hasty and haughty strides which none can turn back. What else than fire can have the potency of consuming ?

Anasuya.—Go and, falling at his feet, bring him back, while I will make ready water and other articles for his worship.

Priyambada.—I will (do what you say). [*Exit*]

Anasuya.—[*Walking a few steps and stumbling*]. Alas ! My flower-basket has fallen from my hand owing to my foot slipping on account of hurry. [*Gathers the fallen flowers*].

Priyambada.—[*Entering*]. Friend, to whose entreaties will he, crooked by nature, listen ? But he has been moved a little to compassion.

Anasuya.—[*Smiling*]. This little is much for him. Go on.

Priyambada.—When he refused to come back, I entreated him that seeing that this was first, he would be pleased to pardon this offence of Sakuntala who was but a daughter to him and was ignorant of the power of penance.

Anasuya.—What next ?

Priyambada.—“My words will not be otherwise, but this curse

shall cease at the sight of some ornament of recognition," uttering these words he vanished.

Anasuya.—Now we can breathe freely, (console ourselves). That saint of a king, while he was about to depart, did himself fasten (on Sakuntala's finger) a ring with his name engraved on it, as a souvenir. In it she will have the means (of raking the king's memory up) in her power.

Priyambada.—Come, friend, let us do our duties to the gods, [*Both walk on*].

Priyambada.—[*Looking*]. See *Anasuya*, our dear friend *Sakuntala* resting her face on her left hand, and motionless as a picture, absorbed in the thought of her husband, pays no attention to herself, what to speak of a guest?

Anasuya.—Let this matter, *Priyambada*, do not pass our lips. Our dear friend, delicate by nature, must be spared (this affair).

Priyambada.—Who ever thinks of pouring hot water on the jasmine?

• *Both.*—[*Exeunt*]. Prelude.

[ततः प्रविशति आदौ सुतः पश्चादुत्थितः पूर्वकालित्यादिना समासः शिष्यः अन्तेवासि—शास्त्रः कथम् ।]

शिष्यः । वेलायाः समयस्य उपलक्षणार्थं ज्ञानार्थं (अर्थेन सह निव्यसमासः विशेष्यलिङ्गता यद्वा वेलायाः उपलक्षणमेव अर्थः प्रयोजनं यस्मिन् कर्मणि तत् यथा तथा इति विग्रहः) कियदवशिष्टं रजम्बाः इति परिज्ञातुमित्यर्थः, प्रवासात् सोमतीर्थ्यादित्यर्थः उपावृत्तेन प्रत्यागतेन कल्हेन आज्ञप्तोऽस्मि । प्रकाशं कुटीरात् बहिरित्यर्थः निर्गतः सन् समयं निरूपयामि [परिक्रम्याबलोक्य च] हन्त इति हर्षे, अव्ययमिदम्, प्रभातमिति नृपसंके भावे ततः ।

तथाहि एकतः अश्वधीनां पतिः अस्त्रशिखरं याति ; अरुणपुरःसरः अर्कः एकतः आविष्कृतः । तेजोव्यस्य युगपत् व्यसनीदयाभ्यां लोक आत्मदशानरेषु नियम्यते इव ॥२॥

एकतः एकस्यां दिशि पश्चिमे दिग्विभागे अश्वधीनां पतिः चन्द्रः अस्त्रस्य अस्त्रावली इति लाक्षणिकः अर्थः, शिखरं शृङ्गम् अस्त्रावली चूर्णा याति अवलम्बते ; चन्द्रोऽस्त्रमयते इति सरलार्थः । एकतः अपरस्यां दिशि प्राचीभागे, पुरः अग्रे सरति इति-पुरःसरः सरते, टः ; अरुणः अनूरुः पुरःसरः अवगामी यस्य सः अरुणपुरःसरः

অর্কঃ সূর্যঃ; আবিষ্কৃতঃ আবির্ভূতঃ উদিতঃ ইত্যর্থঃ । আবিষ্করীতে: কর্তরি ক্তঃ অকর্মকর্তা; অকর্মকর্তৃশ্চ, ধাতীরর্ধান্তরে ত্তিত্বশাদিত্যনুসংঘেয়ম্ । তথাচ—
 “ধাতীরর্ধান্তরে ত্তনোপসংযজ্ঞাত্ প্রসিদ্ধৈরবিবচাত: কর্মণীঃকর্মিকা ক্রিয়া ।”
 যদা আবিষ্কৃতঃ আবিষ্কর্তৃ প্রকাশয়িতুং আত্মানমিতিশেষঃ আরব্ধঃ ; ইতি আবিষ্ক-
 রীতে: “আদিকর্মণি ক্তঃ কর্তরি চ” ইতি কর্তরি ক্তঃ । एवं তেজসী: ইয়ম্ ইতি
 তেজীহয়ম্ তস্য তেজীভূয়সী: পদার্থধী: যুগপৎ সমং একত্রৈব ব্যসূনুচ্ছ্ৰুত্বত্বে তাত্মা
 ব্যসনীদযাভ্যাং বিরিভ্যবক্ষ্যে, ব্যসনে, আবির্ভাবেষু লোক: অন্যা: দশা: ইতি
 দশান্তরাণি, ময়ূরব্যংসকাদয়শ্চেতি নিপাতনান্ সমীস:, বিমিশ্রা: অবস্থা: ইত্যর্থঃ
 আত্মন: দশান্তরেণ অক্স্যান্তরেণ “দশা বর্তাববস্থায়ামিত্যমর:” আপতিতেষু সতসু
 ইতি শেষ: নিয়ম্যতে ইব । বিপতসম্পটুপা: অবস্থাভেদা: নিত্যং ন তিষ্ঠন্তি ইত্যুপদেশ-
 দানেন স্বস্তাবস্থাষু নিয়ন্ত্রণে ইব । উত্প্রচালঙ্কার: ।

Change of voice—পত্যা অস্তশিখরং যাততি ।...পূর:সরেণ অক্শেণ আবি-
 ষ্কৃতেন ভূতে আবিষ্কৃতং বা । ব্যসনীদযী নিয়চ্ছত: লোকম্ ।

অপিচ—সা এব কুমুদিনী শশিনী অন্তর্হিতৈ সঙ্করণীয়শীমা মে দৃষ্টং ন
 নন্দয়তি ; অবলাজনস্য ইষ্টপ্রবাসজনিতানি দু:খানি নুনমতিমাসুদ:সহানি ॥ ২৥

শশিতি সমুপীর্দে যা নেবনির্ঝাং বিতরতি সা এব কুমুদিনী শশিনি চন্দ্রে
 অন্তর্হিতৈ অস্তমিতৈ সতি সঙ্করণীয়া ক্ষরণস্য বিঘথীভূতা নতু প্রত্যক্ষা বিলুপ্তা ইতি
 তাৎপর্যম্, শীমা কালি: যস্যা: সা সঙ্করণীয়াশীমা বিচ্ছায়া সতী মে মম দৃষ্টং
 নয়নং ন নন্দয়তি ন প্রীণয়তি ; কুত এতদতি শঙ্কায়াং হেতুসুত্প্রচিতে—অবলিতি
 —অবলাজনস্য ইষ্ট: অমিত: বহুভ: ইতি যাবৎ তস্য প্রবাসে ন বিদেশগমনেন
 বিরহেণ ইত্যর্থ: জনিতানি উত্পাদিতানি দু:খানি নুনং নিশ্চিতমেব অতিমাতং
 সুদ:সহানি অতিদু:খেনৈব সৌদৃ: শক্যানি । দুঃখনিবিরহেণ দীনা শুকুমলা শীঘ্রতাং
 মম ইতিবস্তুধ্বনি: ।

অবলাজনস্য ইতি ষষ্ঠী সম্বন্ধে দু:খানি ইত্যনেন সম্বন্ধ: । ন স্থলার্থানামিতি
 নির্ধেধাত্ ন দ্বয়োগলক্ষণা কর্তরি ষষ্ঠী । ত্তনং বসন্ততিলকং সল্লক্ষণম্—ত্রেয়ং
 বসন্ততিলকং তমজা জগৌগ: । অত্র শ্লোকী কার্যেণ কারণসমর্থনরূপ: অর্ধান্তর-
 ন্যাস ; সচীত্প্রচেষ্টা সঙ্কীর্ণ্যতে ।

Change of voice.—তথা কুমুদিন্যা...শীময়া দৃষ্টি: ন নন্দ্যতে দু:খৈ: ...
 সুদু:সহৈ: ভূতে ।

[তাহার পর নিম্নোক্ত শিবা প্রবেশ করিলেন] ।

শিবা । অসম হইতে অতিনিবৃত্ত ভগবান ঃকণ্ণ ঃনম্রনিরূপণ করিবার লক্ষ
 আশারক আদেশ করিয়াছেন । বাহিরে নির্গত হইয়া দেখি রাজনীর কত অশ্লিষ্ট

আছে। [দুই এক পদ গমন করিয়া এবং নিরীকণ করিয়া] আঃ প্রভাত হইয়াছে ।
একদিকে ওষধিপতি চন্দ্র অন্তশিখরে গমন করিতেছেন, অন্তরিকে সূর্য্য অরুণকে
অগ্রে করিয়া আবির্ভূত হইতেছেন। এইরূপে এক সময়ে তেজোময় পদার্থদ্বয়ের
উদয়াস্তময়ের দ্বারা লোক স্ব স্ব অবস্থান্তরে নিয়ন্ত্রিত হইতেছে।

এবং,—শশী অন্তর্মিত হওয়াতে সেই কুমুদিনী বিলুপ্তশোভা হইয়া আমার নেত্র-
প্রীতি উৎপাদন করিতেছেন না। বল্লভজনের প্রবাসনিমিত্ত অবলাগণের দুঃখ নিশ্চয়ই
অত্যন্ত দুঃসহ।

[Enter a disciple arisen from sleep].

Disciple.—The venerable Kanwa, descendant of Kasyapa, re,
turning from his sojourn, has ordered me to ascertain the time.
Going out into the open air, I shall see how much of night does
still remain. [Walking and looking about]. Oh ! it is (already)
day-break.

In one quarter (of the sky), the lord of the herbs, (the Moon),
goes to the summit of the setting mountain while in another (viz
the eastern) the sun, with Aruna (literally, the red coloured) as his
usher, rises. In this way by the rise and setting of the two lumina-
ries at the same time, man is reconciled, as it were, to the vicissi-
tudes of his own fortune.

And also—the moon having vanished, the same waterlily with
its beauty (no more to be seen but) to be recalled before the mind,
pleases my eyes no more. Surely do women's sorrows brought on
by the absence of their lovers become endurable with great difficulty.

[पञ्चाः यवनिकायाः क्षेपः इति पटीक्षेपः स न भवति इति अपटीक्षेपः

तेन ; पटीक्षेपं विनैव इत्यर्थः पटीक्षेपो न कर्त्तव्यः चार्त्तराजप्रवेशने”

इत्युक्ते । अन्येतु व्याचक्षते अपठ्याः तिरस्कরিष्याः यवनिकायाः

इति यावत् क्षেপেণ স্তললনেন প্রবিশ্য]

অনুযা। বিষয়েভ্যঃ ইন্দ্রিয়যাস্তেভ্যঃ বস্তুভ্যঃ পরাঙ্মুখঃ নিবৃত্তঃ তস্য ;—
কামান্ বিছাদ্য অরণ্যে নিবসতঃ অবিজ্ঞাতলীকাচারস্য ইত্যর্থঃ। বিদিতমিতি
“মতিবুদ্ধিপূজার্থেভ্যশ্চ” ইতি বর্त्তमाने क्तः “क्तस्य च वर्त्तमाने” ইতি “জনস্য”
ইত্যত্র কৰ্ম্মরিষষ্ঠী। শকুন্তলাং প্রতি রাজঃ ব্যবহারঃ সম্যক্ নেতি অবিদিত-
লীকরীত্যাপি ময়া জ्ञायते इत्यर्थः।

শিষ্য। স্বীমস্য প্রাতঃস্মৃতিস্ব বেলাং কালং কণ্ঠায় নিবেদয়ামি ; গুরু জ্ঞাপ-
য়িতুমিতি ক্রিয়াৰ্থোপদেশাদিনাঃ অন্তর্ধী, কথনায়ংধাতুযোগে বা। [निष्क्रान्तः]।

অনসূয়া । প্রতিবুদ্ধা বুধ ধাতোঃ কর্ণরি ক্তঃ জাগরিতা ; লুঙি অধোধি, অবুদ্ধ ; নিত্যকরণীয়িষু প্রাত্যহিকিষু ব্যাপারিষু । হস্তৌ অ পাদৌ চ ইতি হস্তপাদম্ প্রাশ্লঙ্কত্বাৎ বৃদ্ধে একবদ্ধাবঃ । অসত্যা মিথ্যা সত্যা অমিপ্রায়ঃ যস্য তন্নিম্ন অসত্য-সম্ভে প্রবন্ধকৌ । শূদ্রং হৃদয়ং যস্যোঃ সা শূদ্রহৃদয়া, 'অজুল্লাত সরলহৃদয়া । অথবেতি—ফলমেতৎ দুর্ভাসঃ প্রাপস্য । তাড়শানি মন্যয়িত্বা—শ্রীশ্রমেব ত্বামন্তঃ-পূরং নেতা জনস্তব সসীপে উপস্থাস্যতে ইতি কথয়িত্বা । কালমিতি অত্যন্তসংযোগে দ্বিতীয়া অস্মৈ ইতি ক্রিয়য়া যমমিপ্রৈতি ইতি চতুর্থী । তপস্বিনী ইতি নিদ্বারৈঃ সমসী । সখীগামী ইতি সখীগামী ইতি দ্বিতীয়াতপুরুষঃ । অথ বিষয়ে শকুন্তলায়াঃ পথ দীপ ইতি তাতকাস্ত্রপাথ্য নিবেদয়িতুং ন শক্লীমি । ব্যবসিতা ক্রুতমিচ্ছয়া ; ব্যবপূজ্যাত্ স্যতে : অকর্ম্মকাত্ কর্ণরি ক্তঃ স্ত্রীয়া উপম ।

[বননিকা উত্তোলন না করিয়া অথবা বননিকা উত্তোলনপূর্ব্বক প্রবেশ করিয়া]

অনসূয়া । যদিও বিষয়গরাঙ্গুণ ব্যক্তির ইহা বাদিত নহে ;—তথাপি সেই রাজা শকুন্তলার প্রতি অশ্রদ্ধা ব্যবহার করিয়াছেন ।

শিষ্য । হোমনসময় উপস্থিত ইহা গুরুর নিকট নিবেদন করিগে । [নিজ্জাল]

অনসূয়া । জাগিয়াই বা কি করিব । অভ্যস্ত নিত্যকর্তব্য বিষয়ে আমার হস্ত পদ অগ্রসর হইতেছে না ; অসত্যজনক নরপতিত্ব শকুন্তলাকে আগন্তু করাইয়া কল্পপের মনোরথসিদ্ধি হউক । অথবা দুর্ভাসার শাপ এইরূপ বিকার উপস্থিত করিয়াছে । নতুবা সেই রাজর্ষি সেইরূপ বলিয়া গিয়া একদিন 'হইল' একখানি পত্রিকা পর্য্যন্ত দিলেন না । তবে এই স্থান হইতে অভিজ্ঞান অঙ্গুরীয় পাঠাইয়া দিই । ব্রতামুষ্ঠানে দুঃখশীল তপস্বিগণের মধ্যে কাহাকেই বা প্রার্থনা করি । সমীর দোষ ইহা কৃতনিশ্চয় হইয়াও প্রবাস হইতে প্রতিনিবৃত্ত পিতা কণ্ঠকে বলিতে পারিতেছি না যে শকুন্তলা দুঃখান্তকর্তৃক পরিশীতা ও গর্ভবতী । ঐদৃশ অবস্থায় আমরা কি করিব ?

[*Entering by a toss of the screen or without raising the screen*]

Anasuya.—Though it is known to persons averse to worldly pursuits, yet (it can be said that) the king has behaved improperly towards Sakuntala.

Disciple.—I will inform my preceptor that it is now the time of offering burnt oblation.

Anasuya.—Though I am awake, yet what shall I do ? My hands and feet do not move to do my daily usual occupations. Let love which has brought my dear friend of a guileless heart in contact with a perfidious man have its object accomplished. Or

it may be, that the curse of Durbasa brings about this perverse change. Otherwise how can it be that the king having promised in that way does not send even a letter after so long a time? Let me therefore send the ring of recognition. But whom among these hermits, devoted to the practice of austerities, shall I request? Though it has been concluded that Sakuntala had been in fault, yet I could not inform father Kanwa, returned from this sojourn, of Sakuntala being married to Dushyanta, and [big with child—] Under such circumstances what is to be done?

প্রবিশ্য—

প্রিয়ংবদা। ত্বরস্ব ইতি হর্ষে: দিকৃষ্ণি: প্রস্থানকৌতুকং স্বামিগৃহপ্রস্থানমঙ্কলম্।
কৌতুকং নমণীচ্ছায়াং উত্সবে কুতুকে মুদি পারম্পর্যাগতস্ব্যাতমঙ্গলীহাঙ্গমুদয়ো:
ইতি হৈম:।

প্রিয়ংবদা। সুখেন শ্রুতং, যদা সুখং সুখকরং শ্রুতং (শ্রীধাতী: নপুংসকে ভাবে
ক:) ইতি সুখশ্রুতং তৎ পৃচ্ছতি যাসা সুখশ্রুতপ্রচ্ছিকা (প্রচ্ছধাতী: खल् वा
चक: स्त्रियां टाप्) সৌখশ্রায়নিকী। সুখশ্রুতপৃচ্ছিকা ইতি পাঠে সুখশ্রুতস্য
পৃচ্ছা যस्या: সা সুখশ্রুতপৃচ্ছিকা: ; সংজ্ঞায়াং কন্, কাত্ পূর্বস্ব্যেকার:।

প্রিয়ংবদা। লজ্জয়া অবনতং মুখং যस्या তাং লজ্জাবিনম্রাননাম্ পরিচ্ছদ্য
আলিঙ্গ্য ; স্বনজ্ ধাতী: ভৌবাদিকাত্ আত্মনেপদিন: ল্যप्। ধূমেণ আকুলিতা
কলুষা বিষয়গৃহ্যাসমর্থা ইত্যর্থ: দৃষ্টি: নয়নং यस्य तस्य यजमानस्य आहुति:
देवीद्देशेन प्रक्षिप्तं घृतादिकं पावके वज्रो एव नतु भूसौ पतिता। अन्तरायतिमिरे
सत्यपि भाग्येनैव ईदृश: आत्मानुरूपस्य भर्तु: समाश्रय:। दृष्टान्तालङ्कार:। मेधाविने
अनन्यकाय शिष्याय परिदत्ता विद्या इव न शीककारणमसि।

প্রিয়ংবদা। [প্রবেশ করিয়া আশ্রমের সহিত] সখি শকুন্তলার স্বামিগৃহে
গমনসময়ে মঙ্গল সম্পাদন করিবার জন্ত শীঘ্র এস শীঘ্র এন।

অনশ্রুয়া। সখি, ইহা কিরূপে হইল ?

প্রিয়ংবদা। শুন, আমি এইমাত্র স্থখে নিদ্রা হইয়াছিল কি না লিঙ্গাসা করিবার
জন্ত শকুন্তলার নিকটে গমন করিয়াছিলাম।

অনশ্রুয়া। তারপর, তারপর।

প্রিয়ংবদা। (দেখিলাম) তাত কাশ্যপ লজ্জাবনতমুখী শকুন্তলাকে আলিঙ্গন
করিয়া এইরূপে অভিনন্দন করিলেন—সৌভাগ্যক্রমে ধূমাকুলিতনয়ন যজমানের
আহুতি বহুতেই পতিত হইয়াছে ; বৎসে স্থলিষো প্রদত্ত নিদার স্তায় তোমার অস্ত
জুঃখের কোন কারণ নাই। অদ্যই কবিগণ সমস্তব্যাহারে তোমাকে স্বামিনকণে
প্রেরণ করিব।

Priyambada.—[*Entering—With joy*]. Quick, quick, friend, to do the ceremonies against Sakuntala's departure.

Anasuya.—How is it so, my dear ?

Priyambada.—Listen, I went just now to Sakuntala to inquire if she had a peaceful sleep

Anasuya.—What next ? What next ?

Priyambada.—Father Kanwa embracing her, while her face was bowed down by reason of bashfulness, congratulated her (on her choice) in these words :—“Luckily the offering of the sacrificing priest, though his eyes were troubled by smoke, has fallen into the fire. My child, like knowledge imparted to a good student, you are not to be pitied. This very day I will send you to your husband guarded (escorted) by certain hermits.”

অনসূয়া । সূচিত: নিবেদিত: ; কাশ্যপস্যেতি বিবক্ষয়া ঘণী । অধেতি প্রত্নে,
মঙ্গলানন্তরারম্ভপ্রযুক্তাৎ সৌখ্যমথি অথ ইত্যমর: ।

প্রিয়বদা । অগ্নীনাং শরণং গৃহং ইতি অগ্নিশরণং অন্যান্যানারম্ভ শরণং গৃহরক্ষিত্বী: ।
শরীরং বিনা অশরীরস্থা কন্দীময়্যা কন্দোনবজ্রযা বাস্বা সূচিত: ইতি শিষ: ।

প্রিয়বদা । [সংস্কৃতমাশ্রিত্য সংস্কৃতভাষয়া নতু প্রাকৃতেন] হি: ব্রহ্মন্ দুশ্যন্তেন
আহিতং তেজ: ভুব: ভূতয়ে দধানাং তনয়া অগ্নিগর্ভা শমীমিব অবৈহি ॥ ১৫ ॥

হি ব্রহ্মন্, দুশ্যন্তেন রাজা আহিতং নিষিক্তং তেজ: বীৰ্য্যৈ ভুব: পৃথিব্যা: ভূতয়ে
মঙ্গলায়, ভূতির্ভগ্নানি সম্পদি ইত্যমর: দধানাং ধারয়ন্তী তনয়া কন্যা শকুন্তলা
অগ্নি: গর্ভে ঘস্বা: তাং শমীমিব অবৈহি । উপনয়া গর্ভস্থত্রিশী: তেজস্বিনী
ব্যব্যতে । অলঙ্কারেণ বস্তুধ্বনি: । আজ্জ্বল্যাত্ দধাতে: কৰ্ম্মণি ত: ক্রীবে আহিতং ।
ভূতয়ে ইতি তাদৰ্থ্যে অনুর্থী । অবপূৰ্ণাদিখী লোটি হী অবৈহি ।

Change of voice.—দধানা তনয়া অগ্নিগর্ভা শমীমিব অবৈযতাম্ ।

অনসূয়া । [প্রিয়বদা আশ্রিত্য পরিরম্ভ] শকুন্তলা অদ্যৈব পতিগৃহং প্রাপ্যতে
ইতি উৎকণ্ঠয়া দু:খেন সাধারণং মিত্য উৎকণ্ঠাসাধারণং দু:খসঙ্কিতং পরিতপ্ত
আক্লার্দ অনুভবামি ।

প্রিয়বদা । তপস্বিনী বরাকী নির্বৃতা মনুষ্যসমাগমেণ মুদিতা হৃষ্টা ইতি যাবত্ ।

অনসূয়া । এই বৃত্তান্ত তাঁত কাণ্ডপকে কে বলিল ?

প্রিয়বদা । তিনি আগ্নিগৃহে প্রবিষ্ট হইলে কন্দোপ্রযুক্ত অশরীর বাক্য বলিয়াছে ।

অনসূয়া । [আশ্চর্যের সহিত] বল ।

প্রিয়ংবদা । [সংস্কৃতে বলিতে আরম্ভ করিল] ব্রহ্মন, আপনার কণ্ঠা দুবাস্ত-
নিষিক্ত তেজঃ পৃথিবীর মঙ্গলের জন্য ধারণ করিতেছে, তাহাকে অগ্নিগর্ভা শরীর জ্বার
জানিবেন ।

অনসূয়া । [প্রিয়ংবদাকে আলিঙ্গন করিয়া] সখি, এ সংবাদ আমার অতিশয়
প্রিয় ; কিন্তু অদ্যই শকুন্তলাকে লইয়া যাইতেছে এই জন্য বিবাদের সহিত আত্মদ
অনুশব করিতেছি ।

প্রিয়ংবদা । সখি, আমরা কোনরূপ উৎকণ্ঠা দূর করিব । দীনা শকুন্তলা স্থখী
হউক ।

Anasuya.—By whom was father Kanwa informed of the matter ?

Priyambada.—By an incorporeal (heavenly) voice in verse,
when he entered the sanctuary of fire.

Anasuya.—[Wondering] Tell (it).

Priyambada.—[In Sanskrit] Brahman, know that your daugh-
ter, like the Sami-plant containing fire within, holds for the good
of the world the seed deposited by Dushyanta.

Anasuya.—[Embracing Priyambada]. This is very delightful to
me. But I feel joy with sorrow, because she will be taken away
this very day.

Priyambada.—Friend, we shall console ourselves ; let her poor
self be happy.

অনসূয়া । চতুস্বয়ঃ আমস্বয়ঃ শাখায়াং বিটপে অবলম্বিতে স্থাপিতে রক্ষিতে
নারিকেলস্য সমুদ্রকৈ, সমুদ্রকৈ পালে ইতি যাবৎ ; চতুশাখয়া অবলম্বিতে, আম-
শাখাসনাথে নারিকেলসমুদ্রকৈ ইতি কৈশিত্ ব্যাখ্যায়তে, কালান্দরং সমতে ইতি
কালান্দরচমা, ইচ্ছিমিহাচেতি অপ্রত্যয়ঃ কালাপগমেপি বিনাশমনুপেযুর্বা
কেশরস্য বকুলস্য মালিকা, বকুলপুষ্পৈঃ যথিতা মালা ময়া এতন্নিমিত্তমেব, প্রস্থান-
মঙ্গলং সম্যাদয়িতুমেব ময়া নিষিতা রক্ষিতা, তন্ তাং মালাং হস্তেন ধারয় ।
অঙ্গমপি অস্মৈ, অস্মাঃ শকুন্তলায়াঃ কৃতে মৃগরীচনাং গৌরীচনাং (মৃগঃ পশু কুরঙ্গ
চ ইতি বিশ্বঃ), তীর্থস্য পুণ্যচেষ্টস্য স্মৃতিকা তাং দুর্ভায়াঃ ক্লিসলয়ানি অচিরী-
দ্রতানি পদাশি ইত্যিহিঃ মঙ্গলার্থে সমালম্বনানি বিলিপনানি বিরচয়ামি—
“সমালম্বনমালপে তিলকৈঃ লঙ্ঘ্যতাবপি” ইতি যাদবপ্রকাশঃ । লম্বিষ্যন্তাত্ লুপ্-
লম্বনম্ লম্বিষ্যতি লুম্ ।

নেপথ্য—মিশ্রশব্দী নাটকাদৌ সম্যানার্থে পাঠাদের্নাঙ্ক সমস্য প্রযুক্ত্যে ।

প্রিয়বদা । [কণ্ঠে দত্তা] হস্তিনাপুরং গজসাম্রাজ্যং দুষ্যন্তনগরং গামিনঃ ইতি
 দ্বিতীয়াতত্পুরুষঃ । শব্দাখ্যন্তে আঙ্কয়ন্তে । শব্দং করীতি ইতি শব্দবৈকল্য-
 ত্যাদিনা কথঙ্কতঃ শব্দায়াণামধাতৌ: কর্মণি লট্ । আত্মানার্থকত্বাৎ সাকর্ম্যকত্বম্ ।
 অথ কর্ম্মভূতানাং স্ত্রীণাং ধাত্বর্থেনানুপসংযছাত্ ন অকর্ম্মকত্বম্ ।

প্রবিশ্য সমালম্বনহস্তা সমালম্বনসঙ্কিতঃ হস্তঃ যस्याঃ সা ইতি বিগৃহে মধ্য-
 পদলোপিনা বহুব্রীহিষা সিদ্ধম্ । যদা - গড়াদে: আক্ৰতিগণ্যত্বান্ সমালম্বনং হস্তেন
 যस्याঃ ইতি বিগৃহে “গড়াদে: পরা সপত্নী” ইতি বার্তিকেন সপত্ন্যন্তস্য পরিপাতঃ ।

প্রিয়বদা । সুখ্যৌদয়ে প্রাতরৈব শিশুস্তথা সঙ্ক মজ্জিতা শিরসীঃপি মজ্জনমন-
 ভাবিতা এষা, প্রসীষ্ট: গৃহীত: নীবার: হস্তেন যামি: তাभि: আশীর্বাদার্থে হস্তেন
 গৃহীতধাত্বাभि: স্বস্তি ইত্যস্য বাচন ইতি স্বস্তিবাচনম্, কন্দারাম্ বিপ্রীপশান্তয়ে
 ব্রাহ্মণহারা কর্তব্যকর্ম্মণাং যুগতা বাচনম্ তস্মৈ স্থিতা: ইতি স্বস্তিবাচনিকা: টন্
 প্রত্যয়: স্থিয়াং টাৎ । তাभि: তাপসীभि: সম্বর্জমানা ।

যন্তাত্ মস্জ: স্ত: মজ্জিত; মস্জ লট্—মজ্জতি, লিট্ মমজ্জ, লৃট্
 মজ্জ্যতি, লুট্ অমাজ্জীত্; স্ত: ময়: ।

অননুয়া । অতএব চূতবৃক্ষের শাখায় অবলম্বিত এই নারিকেলপুটে (মালায়)
 বহুদিনেও নষ্টে না হয় এক্রপ বকুলফুলের মালা যাঁহা আমি এই সস্ত্র রাণিরাছলাম
 তাহা হস্তে লও । গোরাচনা, তীর্থযাত্রিকা ও দূতাকিনয়লয় অভূতি দ্বারা ইহার সস্ত্র
 মঞ্জলিবিলেপন প্রস্তুত করি ।

প্রিয়বদা । তাহাই কর ।

অননুয়া । [নিজ্জালু হইলেন] ।

প্রিয়বদা । [পুষ্পগ্রহণ অভিনয় করিলেন] ।

নেপথ্যে—গৌতমি, শার্জারব অভূতি কবিগণকে শকুন্তলাকে লইয়া যাইবার সস্ত্র
 আদেশ কর ।

প্রিয়বদা । [প্রবণ করিয়া] অননুয়ে শীঘ্র এস, শীঘ্র এস, হস্তিনাপুরগামী কবি-
 গণকে আশ্বাস করিতেছেন ।

অননুয়া । [বিলেপনহস্তে প্রবেশ] সখি, এস বাই । গমন করিতে
 লাগিলেন ।]

প্রিয়বদা । [অবলোকন করিয়া] অত্যাধেই শ্রান করিয়া শকুন্তলা, ধাতুহস্তে বস্ত্র
 বাচনিক তাপসীগণের দ্বারা অভিনন্দিত হইতেছে; এস আমরা উহার নিকটে বাই
 [গমন করিলেন] ।

Anasuya.—For this purpose, I kept a garland of Vakul flowers
 which endures the lapse of time without being decayed, in a cocoa-
 -casket, suspended on a bough of that mango tree; take it in your

hands, while I will prepare an unguent for this auspicious occasion with the earth of holy places, the blades of the Durba-grass and the yellow pigment from the urine of cows.

Priyambada.—Let it be done.

Anasuya.—[*Exit*]

Priyambada.—[*Takes the flowers*].

Behind the scenes.—Gautami, bid Sarngaraba and others to escort Sakuntala.

Priyambada.—[*Listening*.] Quick, quick, *Anasuya*, the hermits that will go to Hastinapur are being called.

[*Entering with unguent in hand*.]

Anasuya.—Come, friends let us go. [*They walk away*].

Priyambada.—[*Looking*.] There sits Sakuntala, bathed to the crown of her head, being congratulated by the holy women of the hermitage with wild rice in their hands and invoking blessings upon her. Let us approach her. [*They approach*].

[निर्द्दिष्टमनतिक्रम्य इति यथानिर्द्दिष्टम् यद्योक्तम् व्यापारः यस्या सा, आसने तिष्ठति इति आसनस्या, आसने उपविष्टा शकुन्तला प्रविशति ; शकुन्तला प्रति तापसीनाम् ।]

अन्यतमा । जाते सत्से ; बहुमानः आदरः तस्य सूचकः प्रापकः तम् । महादेवी, मङ्गिणी इति शब्दः आख्या तम् महादेवीशब्दम्—शाकपार्थिवादिवत् समासः ।

द्वितीया । वीरं प्रसूते इति वीरप्रसविनी (स्त्रियाम्), “जिहृषिविशील-माव्यथाभ्यनपरिभृप्रसूभ्यश्च” इति इनिः (कृदन्तः) यथा प्रसवः पुनः अस्याः अस्ति इति प्रसविनी जनयित्री वीरस्य प्रसविनी, वीरप्रसु ; नतु वीरः प्रसवः सा अस्याः अस्ति इति मत्वर्थीयः इनिः “न कर्मधारयान्त्वर्थीयः बहुव्रीहिस्येदर्थप्रतिपत्तिकरः” इति निषेधात् ।

तृतीया । बहुमता, सत्कृता, आदरभाजनमित्यर्थः । भर्तुरित्यत्र तस्य च वर्तमाने इति कर्तरि षष्ठी [आश्रयः दत्ता गौतमीवर्जं निष्क्रान्ता] आश्रयः आशीर्ष्यचनानि, आङ्पूर्वात् शास्त्रातोः अदादिमन्थीयात् आत्मनेपदिनः क्तिप् । गौतमी वर्ज्यं चित्वा इति गौतमीवर्जं ; द्वितीयान्तीपपदात् वर्ज्यतेः अमुञ्च यथा गौतम्या वर्ज्यः वर्जनं यजिन् कर्मणि तत् यथा तथा इति बहुव्रीहिः ।]

N. B. The णमुल् or चणम् seems to be an improvement on the क्वाच् in many respects. What deserves special notice is the fact that this क्कदल् affix has increased the power of the language, rendering it more pliable. The several cases of nouns can not be expressed in a compound form with the क्वाच् whereas almost all the cases can be so done with the णमुल् though with restrictions. Writers posterior to Panini, in spite of their deference to his aphorisms, have a tendency to widen the scope of this suffix—to which the above example bears a strong testimony.

सख्यौ । सुखं सुखकरं मज्जनं इति कर्मधारयः ।

उभे । [मङ्गलपात्राणि आदाय उपविश्य] सज्जधातोः कर्त्तरि णच् स्त्रियां टाप्ति सज्जा । सज्जधातुर्भावादिक् परस्मैपदौ ; अयमात्मनेपदौति केचित् ।

शकुन्तला । सखीभ्यां मण्डनं प्रसाधनं अलङ्करणमिति यावत् । । [वायं नेव-
जलं वायमुष्माशु इत्यमरं निहरति मुञ्चति रोदिति इत्यर्थः] ।

उभे । अर्हार्थोपपदे रुदः तुमुन् ।

[अश्रूणि शकुन्तलायाः नयनजलानि प्रसृज्य विशोध्य नाय्येन प्रसाधयतः
अलङ्कृतः] ।

प्रियंवदा । आश्रमे तपोवने सुलभानि अनायासलभ्यानि यानि प्रसाधनानि पुष्पप्रवालादीनि अलङ्करणानि तैः इदं रत्नार्हं रूपं विकृतिं नीयते ।

[उपायनं उपपदौकनं हस्ते ययोः तौ व्यधिकरणौ बहुव्रीहिः...यद्वा उपायन-
सहितौ हस्तौ ययोः इति विग्रहः सञ्जपदलीपय] ।

प्रथमः । तातस्य काश्यपस्य प्रभावात् ; प्रभावः योगबलमित्यर्थः ।

गौतमी । मनसः प्रस्ता इति मानसी, सङ्कल्पजा । मनसः अण् ।

द्वितीयः । शकुन्तलाया हेतोः, षष्ठी हेतुप्रयोगे इति षष्ठी तथा सह समासः ।
वनस्पतिभ्यः ह्रस्वभ्यः अपादाने पञ्चमी । “अपुष्या फलवन्ती ये ते वनस्पतयः स्मृताः”
इति वनस्पतिसंज्ञा नाव आहता, तथात्वे तु महान् विप्रतिषेधः “द्रुमाग्नेऽपि वन-
स्पतिः” इति यदुक्तं तदेवात्र आहृतम् । वनस्य पतयः इति वनस्पतयः पारस्करादि-
त्वान् सुट् । आहृतं अवचिन्त ।

[ताहारं परं यथोक्तव्यापारं, आननेन उपविष्टे शकुन्तलारं अवेष्ट ; शकुन्तलारं अत्रि
तापसीदिनेन] ।

एकजन । वन्से, आसीर आदिरशुचं महादेवीशक आशु हन्तु ।

দ্বিতীয়া। বৎসে, বীরপ্রসূ হও।

তৃতীয়া। বৎসে, স্বামীর আদর প্রাপ্ত হও।

[আশীর্বাদ করিয়া গৌতমী ভিন্ন সকলের প্রস্থান]।

সপ্তমী। [সমীপে গমন করিয়া] সখি, তোমার স্নান সুধকর হউক।

শকুন্তলা। আমার সখীস্বয়ের শুভাগমন হউক ; এই স্থানে উপবেশন কর।

উভয়ে। [মঙ্গলপাত্র লইয়া উপবেশন পূর্বক] সখি, প্রস্তুত হও মঙ্গলবিলেপন করি

শকুন্তলা। ইহা আমার পক্ষে আদরের বিষয় : এগন হইতে সখীকর্তৃক অলঙ্করণ আমার পক্ষে দুর্লভ হইবে। [অশ্রু বসর্জনে করিতে লাগিলেন]।

উভয়ে। সখি, মঙ্গলসময়ে রোদন করা উচিত নহে। [অশ্রু মুছাইয়া দিয়া অলঙ্কৃত করিতে লাগিলেন]।

প্রিয়ংবদা। অলঙ্কারের উপযুক্ত এই রূপ অংশুমতুল্য পুষ্পাদিধারা বিকৃতি প্রাপ্ত হইতেছে।

[উপঢৌকন হস্তে প্রবেশ করিয়া]

অধিকুমারদ্বয়। এই অলঙ্কার লইয়া ইহাকে অলঙ্কৃত করিয়া দিউন।

সকলে। [নিরীকণ করিয়া আশ্চর্য্যান্বিত হইলেন]।

গৌতমী। বৎস নারদ, ইহা কোথায় পাইলে ?

প্রথম। তাত কাশ্যপের পড়াবে।

গৌতমী। ইহা কি (তাঁহার) ইচ্ছাপ্রসূত।

দ্বিতীয়। না, শুভুন ; তিনি আমাদেরকে আদেশ করিলেন শকুন্তলার নিমিত্ত বসনোত্তম হইতে কুম্মচয়ন কর।

[Then Enter Sakuntala seated on a seat in the manner described above]. Of the holy women —

One — [To Sakuntala]. My child, may you receive the title of "Chief queen" indicative of the love and respect of (your) husband !

Second.—My child, may you give birth to a hero !

Third.—My child, may you be loved and honoured by your husband !

[Exeunt all the women except Gautami after giving blessings].

The two companions.—[Approaching]. Let this bathing be (source of) delight to you.

Sakuntala.—Welcome to my friends ; sit down here.

Both —[Taking the vase containing the auspicious thing and sitting down] Dear friend, be ready, we will besmear your body with this auspicious unguent.

Sakuntala.—This even is to be highly valued. To be dressed and decorated by my friends will henceforth be a rarity to me. [*Sheds tears*]

Both.—On an auspicious occasion, dear friend, it is not proper to weep. [*Wiping away the tears, they decorate her.*]

Priyambada.—This body of yours, deserving of ornament, is rather disfigured by the decorations that are easily obtained in the hermitage.

[*Enter with presents in their hands*]

Two young hermits.—Here are ornaments. Let this respected lady be decorated (with these).

All. [*Looking at these are astonished*]

Gautami. Narada, my child, whence are these?

First. Due to the miraculous power of father Kanwa.

Gautam.—Creation of his mind?

Second.—No indeed ! listen, please. We were ordered by the venerable saint to this effect).—"Collect flowers for Sakuntala from the forest-trees."

तत इदानीं—केनचित् तरुणा इन्दुपाण्डु माङ्गलां क्षीमं आविष्कृतं केनचित्
चरणीपरागसुभगः लाचारसः निष्ठूतः, अन्येभ्यः आपर्वभागीत्यतः तत्किसलयो-
द्भेदप्रतिहन्त्रिभिः वनदेवताकरतलैः आभरणानि दत्तानि ॥५॥

केनचित् तरुणा वृक्षेण इन्दुपाण्डु इति इन्दुरिव पाण्डु उपमानानि सामान्यवचनैः
इति समासः, चन्द्रधवलम् माङ्गल्यम्, मङ्गलकर्त्रेण हितं (मङ्गलशब्दात् षष्—
ण्य) क्षुमायाः अतस्या विकारः इति क्षीम अतस्तीक्ष्णतं पृष्टकूलं आविष्कृतं
प्रकटितम्, कभाक्षित् तरोरिदं दुर्कूलं लब्धम् । केनचित् तरुणा चरणयोः उप-
रागः रञ्जनमित्थं । तव सुभगः सुन्दर योग्यः इत्यर्थः लाचारसः यावकरसः
निष्ठूत उद्गीर्णः प्रसूतः इति यावत् ; वाच्यार्थस्य गुणीभूतत्वान्नयस्यदोषापत्तिः ।
यथाइदृशो—निष्ठूतोदगीर्णशालादि गौणवृक्षव्यपाश्र्वम् । अतिसुन्दरमन्त्रव शाय-
कक्षां विगाहने इति । अन्येभ्यः वृक्षेभ्यः (अपादानि पक्ष्मी) आ पर्वभागेभ्यः इति
आपर्वभागं आङ्गुल्यर्थाभिवाधो. इति अव्ययीभावः आपर्वभागं उत्थितानि इति
आपर्वभागानि, "मङ्गलप्रदा" इति समासः तैः मङ्गल्यं यावत् निर्गतेः तेषां
वृक्षाणां किसलयानां पङ्क्तयानां उद्भेदाः उद्भिगानि किसलयानि इत्यर्थः
(जदभिहितभावं द्रव्यवत् प्रकाशते) तेषां प्रतिहन्त्रिभिः तुल्यैः आतासत्वात्

সৌকুমার্য্যেচ্ছ কিসলয়সহস্রৈঃ বনদেবতানাং করতলৈঃ কর্ণুমিঃ আভরণানি দত্তানি ।
শার্দ্দূলবিম্বীড়িতং বৃন্তম্ । প্রথমচরণে চতুর্থং চ উপমালঙ্কারঃ ।

Change of voice.—কথিত্ব তরু...আবিস্কৃতবান্ । কথিত্ব...সুভগং লাভ্য-
রমং নিষ্কৃতবান্...ভাগৌল্যতানি...প্রতিবন্দীনি...করতলানি...দেতবান্ ।

চিব্ব নিরসনে ইতি ধাতৌ: কর্ম্মণি ক্ত: নিষ্কৃত: ; লট্ ঠীবাতি, ঠীব্যতি ; লিট্
টিষ্টেব ; লুঙ্ অষ্টেবীত্ ; সন্ তুষ্ণুপতি ।

প্রিয়ংবদা । [শকুন্তলাং ধিলোক্য] অমুপপত্যা: গৌরবেণ, বনস্পতিসেবয়া ইত্যর্থঃ ।

শকুন্তলা । ব্রীড়াং লজ্জা রূপয়তি অনুभवति ইত্যর্থঃ ।]

প্রথম: । अभिषेकात् स्नानात् उत्तीर्णः उद्गतः तस्मै अभिषेकीप्तीर्णाय, कृत-
स्नानाय इत्यर्थः । वनस्पतीनां सेवा आभरणादिदानेन परिचरणम् ।

তাহার পর, কোন তরু, চন্দ্রাবল, গাঙ্গুল্য, এই ক্ষৌমবস্ত্র প্রদান করিল। কোন
তরু হইতে চরণরঞ্জনযোগ্য এই অলঙ্করসম নিঃসৃত হইল ; এবং তদ্ব্য কতিপয় তরু-
হইতে মণিবন্ধভাগ পর্য্যন্ত নির্গত, কিসলয়োপম, বনদেবতাকরতল কর্তৃক এই আভরণ
প্রদত্ত হইল ।

প্রিয়ংবদা । [শকুন্তলারদিকে দৃষ্টিপাত করিয়া] সখি, এই গৌরবস্বারা নিবেদিত
হইতেছে, যে তুমি আমিগৃহে রাজলক্ষ্মী উপভোগ করিবে ।

শকুন্তলা । [লজ্জিত হইলেন] ।

প্রথম । গৌতম, এস, আনোভাগ্য কাশ্যপকে এই বৃক্ষগুলির সেবার বিষয় নিবেদন
করিগে

দ্বিতীয় । আচ্ছা [নিষ্ক্রান্ত] ।

Then :—By a certain tree this moon-white, auspicious, silken
cloth was put forth ; by another this fluid of lac fit for dyeing the
feet with was exuded : while these ornaments were given by the
hands of Dryads, coming out to the wrist from some other trees,
and rivalling (in beauty) their sprouting shoots.

Priyambada.—[Looks at Sakuntala] Dear friend, by this
honour it is signified that royal fortune is to be enjoyed by you in
your husband's house.

Sakuntala.—[Looks ashamed ; literally, feels bashfulness.]

First.—Come, Gautama, come ; we will inform Kasyapa, who
has finished his ablutions, of the service done by the forest-trees

Second.—Yes. [Both exeunt].

সখ্যৌ । अनुपभुक्तो न परिहितं भूषणं येन सः ; कतमत् भूषणं कतमस्त्रिदशैः
प्रियते तन्न वेद्मि इति तात्पर्यम् । किन्तु चित्रकर्मणः आलिख्यस्व परिचयः

সংসার: দর্শনমিত্যর্থ: তেন, চিত্তে যচ্ছিন্নজ্ঞে যাঃশমাভরণং দৃশ্যতে তাৎক্ তথাপি অঙ্কে
বিনিযুক্ত্যে ইত্যর্থ: ।

শকুন্তলা । নিপুণ্যো: ভাব: ইতি অণ্ । নৈপুণ্যং প্রাৰ্থন্যম্ ।

উভে । [নাট্যেন অলংকৃত: প্রসাধনমভিনয়ত: ইত্যর্থ:] ।

[তত: ইতি স্পষ্টম্]

কাশ্যপ: । অদ্য শকুন্তলা যাস্যতি ইতি উৎকণ্ঠয়া হৃদয়ং সংসৃষ্টম্ ; কণ্ঠ:
সংশ্লিতবাণ্যবাক্যকলুষ:, দর্শনং 'চিন্তাজড়' অহৌ অরণ্যৌকস: সম তাবত্ স্বেচ্ছাত্
বৈকল্যং যদি ইদৃশম্ ; গৃহিণ: নবে: তনয়াবিশ্লেষদু:খং: কথং ন পৌছন্তে ॥ ৬ ॥

অদ্য শকুন্তলা যাস্যতি পতিকুলং গমিস্কতি ইতি হন্তী: উৎকণ্ঠয়া বৈকল্যেন
দু:খেনেতি যাবত্ হৃদয়ং সংসৃষ্টম্ ভিন্নং' অবিভূতমিচ্ছিতম্ভূতপার্থম্ ; শকুন্তলা গমিষ্যতি
ইতি চিন্তয়া মে হৃদয়ং ব্যথিতমিত্যর্থ: । কণ্ঠ: সশ্লিতযা যন্তাত্ স্তনু-
ধাতী: কৰ্ম্মণি ক্ত: স্ত্রিয়া স্তম্ভিতা অববুজয়া বাণ্যাণা অশ্রুণা হস্তা প্রসারণ-
কলুষ: অবিশদ: জড় ইতি যাবত্, রুদ্ধস্বর ইত্যর্থ: ; নিরুদ্ধবাক্যোদয়সমকণ্ঠ:
সম্ভ্রাতীঃসম্ । দর্শনং চিন্তয়া জড়ং বিষয়যজ্ঞোপাট্ । চিন্তাবশ্রাত্ নয়নধী:
মাত্মন্যৈ সংবৃতম্ । অহৌ ইত্যশ্রুত্বৈ অব্যয়ম্ । অরণ্যং অক: বাসস্থানং यस-
স: অরণ্যৌক: তস্য (অক: সন্ননি আশ্রয়ে corresponding to the Greek
root *oikos*, a house.) অরণ্যৌকস: বনবাসিন: সমত্বাভিমানশূন্যস্য ইত্যর্থ:
সম স্বেচ্ছাত্ শকুন্তলাবাসলয়ান্ বৈকল্যং, বিয়োগবৈধুয়ৈ যদি ইদৃশং পবংবিধং অতি-
শয়িতং ভবতি ; তর্হি ন জানে গৃহিণ: সংসারিণ: সমত্বাক্ষেপেতনা: ইত্যর্থ: নবে-
প্রত্যয়ৈ: তনয়ায়া: বিশ্লেষণে দু:খৈ: কল্যাণবিয়োগদু:খৈ: কথং কৌটুক্ পৌছন্তে । তেষা
বিয়োগব্যথা নিতুং সৰ্ম্মসুগীতিভাব: ; শার্দ্ধূলবিক্রীড়িতং বৃতম্ ।

[পরিকামতি]

Change of voice.—শকুন্তলয়া যাস্যতে...হৃদয়েন সংসৃষ্টেন ভূয়নে...নবানি
দু:খানি...পৌড়য়ন্তি ।

N. B. This is the first time that Kanwa appears on the stage. The very first words which he utters reveal his nature. He is not a stern anchorite devoid of all sympathies ; but the recesses of his heart are full of affection and soft feelings.

সখীদ্বয় । আমরা ভূষণের ব্যবহার জানি না, চিত্তে যেক্রপ দেগিতেছি তোমার অঙ্গে
সেইরূপ অলঙ্কার পরাইয়া দিতেছি ।

শকুন্তলা । আমি তোমাদের নৈপুণ্য জানি ।

উভয়ে । [অলঙ্কার পরাইয়া দেওয়ার অভিনয় করিতে লাগিলেন] ।

[তাহার পর স্ত্রীনাতিৰ্ণ কাণ্ডের প্রবেশ]

কাণ্ডপ । শকুন্তলা অদ্য যাটবে এই নিমিত্ত আমার হৃদয় উৎকণ্ঠাকুল হইয়াছে ; বাস্পবেগ নিরুদ্ধ হওয়ায় কণ্ঠের স্বব কড়তাপ্রাপ্ত ; নয়ন চিষ্টাকুল হইয়া মছনভা-
-প্রাপ্ত হইয়াছে । আম অরণ্যবাসী, অহংকৃত্বদ আমার এইরূপ কাতরতা হয় ;
তাহা হইলে গৃহগণ অভিনব কনয়্যাবিযোগদুঃখে কিরূপ পীড়িত হন ! [গমন করিতে
লাগিলেন] ।

The two companions — This person (ourselves) is unused to ornaments. We will put the ornaments on your limbs accordingly as we have seen them in pictures

Sakuntala. — I know your skill.

Both. — [*Act the part of dressing.*]

[*Then enter Kasyapa, having finished his ablutions.*]

Kasyapa. — My heart has been touched with anxiety (grief) because Sakuntala will go away today ; the throat is choked because of the repressing of the flow of tears, and the eye is dull and dim with anxious thoughts. If such is the grief, through affection, of me who am but a recluse living in a forest, how (greatly) indeed must householders be afflicted by the anguish of first parting from their daughters ! [*Walks away.*]

সখী । অবসিত সমাপ্তি গত মল্লনং প্রসাধনং যন্তাঃ সা । সৌময়ীঃ যুগল
উত্তরীয়ক অন্তরীয়কস্ব

গৌতমী । আনন্দে পরিবহতি সর্বতি ইতি আনন্দপরিবাহি তেম, আনন্দাশ্রু
বিমুচ্যতা সচ্চা নয়নে প'রম্যকমানঃ আলিঙ্গ্যিব । আনন্দাশ্রুপণে নয়নে
স্নিগ্ধ' বীচমাণঃ ইত্যর্থঃ । আচারং ষ্টেঃ পরিগৃহীতং অভিবাৎনাৎক প্রতিপদ্যস্ব
গৃহাণ, অন্তিগ্ন ইতি যাবত্ ।

শকুন্তলা । [ব্রীড়য়া লজ্জয়া সহ বর্চসানং ইতি সত্রীডম] তাত বন্দে ।

কাশ্যপঃ । বনসী শর্মিষ্ঠা যযাত্নেঃ ইব ভর্গুঃ বহুমতা ভব । সা পুরুষিষ ত্বমপি
সমাজং সূতং অবাগ্ৰহি ॥ ৬১ ॥

শর্মিষ্ঠা যযাত্নেঃ চন্দ্রবংশীয়নরপতিভেদস্য নশ্রুণস্য ইব ত্বং ভর্গুঃ বহুমতা আদ্রতা
ভব ; সা শর্মিষ্ঠা পুরুষিষ ত্বমপি সমাজং সার্বভৌমং পুত্রং আগ্ৰহি লভস্ব । যেনে
রাজসূত্রেণ মল্লনস্বৈশ্বর্য যঃ । শান্তি যযাজ্ঞয়া রাজঃ স সম্রাট্ পরিকীর্তিতঃ ।
সম্যক্ রাজতে শ্রীভনে ইতি সম্রাট্ সমুপুর্বাৎ রাজতে ক্রিপ্ । ভর্গুরিত্যত্র কর্তরি
বধী কস্য চ বর্চসানে ইতি ।

Change of voice.—अभिष्टथा इव बहुमतया भुयताम् तथा पूर्वैश्च त्वया
सखाट सुतः शवाप्यताम् ॥७॥

चन्द्रवशीयस्य नरपत्न्ययातेर्बे पत्नी बभूवतुः । तथीरनतरा दैत्यगुरुकाशार्थ-
कन्या देवयानी नाम वहुमानगर्विता प्रथमं परिणीता । शर्मिष्ठेयुदाहता अपरा
दैत्याधिपवधपर्वकन्या देवयान्याः सहचरीभाविणागता ययातिना गूढमुद्रा भर्तुरादर-
भाजनमातीत् । अथ कालक्रमेण गृहीक्षापरिज्ञानेन राधकषायातलीक्षणा देवयानी
ययातिं विहाय पितुः समीपमुपगम्य मर्त्यमाचरन् । अज्ञेयतनार्थमाचरितं कष्टे-
नासुरगणकणा शप्तस्य ययातेस्तारक्ये एव ऊरसा भङ्गोऽभवत् । पञ्चदशमर्शेन मृदुतां
गतस्य शुक्रस्यानुमतेन ययातिर्यदुपभूतोऽन स्वपुत्रान् ऊराश्चकार्यं याचमानः पूर-
मन्तरं स सर्वैरेव प्रत्याख्यातः । शर्मिष्ठागर्भमभूतः पूरवर्षसहस्रं व्याप्य पितुर्गरां
स्वस्मिन् संक्रमय्य धृतवान् । ततः पूर्वं वधसहस्रेतु ऊरानिगुक्तः कनोयानपि
राज्यभागवभवेति पराववात्ता ।

गौतमी । भगवान् वरः खलु एष न आशी । देवात् पुन वरः अवश्यमावि
फलः ; इष्टाभिप्रायाविकरणा आशीरनिवयतफला । आङ् + श्राम् + क्तिप् = आ शम् ।

काश्यप । मयि संपदि तत्तत्त्वम ; समाने ऋणि इति वाक्ये मयाः इत्यर्थं निपातनात् 'सञ्ज्ञम् । दक्षणां प्रगता इति प्रदक्षिणाः “वगतिप्रादय.” इति समासः अप्रदक्षिणान् प्रदक्षिणान् वृक्ष इति प्रदक्षिणावृक्ष इति द्विदक्षिणां प्रगताः इति विग्रहं “सिद्धदगुप्रभृतीन् चै” इति श्रुतिव्यवहारीभावे पुनश्चाप्रभृतीन् समासात् नर न भवति यथाच काशिका ‘चकारोऽवधारणार्थ । अतः समासी न भवति परमातृद्विवर्ति” । दक्षिणाग्रिर्हंपत्याइत्येतादृश्याः द्वयः अप्रय एतएव वृक्षमम् ।

সদস্য। তোমার প্রমাণন শেষ হইয়াছে, সম্প্রত খুঁট-খুঁটুগল পরিধান
কর

শকুন্তলা । [শকুন্তলা উদ্ভিয়া পবিধান করিলেন] ।

গোষ্ঠী। বৎসে, তাঁমাংপিতা আনন্দ স্ফূর্ণ চক্ৰ দ্বারা তোমাকে যেন আলোক
করিয়া এত উপস্থিত হইলেন, তুমি আচাৰ্য পূর্ণ হও ।

शकुन्त ॥ [मरुच्छाते] पित्रः, यम्पना करि ।

কাণ্ড। বৎসে, শশিষ্ঠা যযা তর যেরূপ আদরভাজন হইয়াছিলেন, তুমিও সেইরূপ পাতর স্বেচ্ছা হও। এবং শাণ্ডী যেমন পুষ্কানমক মাত্রাটপ্ত্র গ্রাস্ত হইয়াছিলেন তুমিও সেইরূপ সাকার্ত্তম পুস্ত্র লাভ কর।

গৌ.মী। উগবন, এ বর, আশীস্বাদ নহে।

কাগুপ। বৎসে, এহান হহতে (গমনকরিয়া) এহমাত্র পূজিত বাকুর প্রদক্ষিণ
কর।

সকলে । [গমন করিতে লাগিলেন] ।

[তাহার পর আনোড়ীৰ্ণ কাণ্ডপের প্রবেশ]

কাণ্ডপ । শকুন্তলা! অদ্য যাউবে এই নিমিত্ত আমার হৃদয় উৎকণ্ঠাকুল হইয়াছে ; বাস্পবেগ নিরুদ্ধ হওয়ায় কণ্ঠের স্বর কড়তাপ্রাপ্ত ; নয়ন চিষ্টাকুল হইয়া মল্লুগতা-প্রাপ্ত হইয়াছে । আমি অরণ্যবাসী, অহংকৃত্যদ আমার এইরূপ কাতরতা হয় ; তাহা হইলে গৃহগণ অভিনব জনাবিযোগদুঃখে কিরূপ পীড়িত হন ! [গমন করিতে লাগিলেন] ।

The two companions — This person (ourselves) is unused to ornaments. We will put the ornaments on your limbs accordingly as we have seen them in pictures

Sakuntala. — I know your skill.

Both. — [*Act the part of dressing.*]

[*Then enter Kasyapa, having finished his ablutions.*]

Kasyapa. — My heart has been touched with anxiety (grief) because Sakuntala will go away today ; the throat is choked because of the repressing of the flow of tears, and the eye is dull and dim with anxious thoughts. If such is the grief, through affection, of me who am but a recluse living in a forest, how (greatly) indeed must householders be afflicted by the anguish of first parting from their daughters ! [*Walks away.*]

সন্ধ্যা । অবসিতং সমাপ্তি গতং মন্ডনং প্রসাধনং যন্তাঃ সা । সৌময়ীঃ যুগলং
বচরীয়কং অন্তরীয়কম্

গৌতমী । আনন্দে পরিব্রজতি সর্বতি ইতি আনন্দপরিব্রাজি তেন, আনন্দাশ্রু
বিমুচ্ছতা চক্ষুঃ। নয়নে প'রষ্যজমানঃ আলিঙ্গ্যিভব । আনন্দাশ্রুপণেন নয়নে
স্নিগ্ধ' বীচমাণঃ ইত্যর্থঃ । আচারং শ্রুতঃ পরিব্রজীতং অবিবাদনা'দিক প্রতিপদ্যস্ব
গৃহাণ, অন্তিগ ইতি যাবৎ ।

শকুন্তলা । [ব্রীড়য়া লজ্জয়া মহ বর্চসানং ইতি সত্রীড়ম] তাত বন্দে ।

কাশ্যপঃ । বনসে শর্মিষ্ঠা যযাতিঃ ইব ভর্গুঃ বহুমতা ভব । সা পূরুষমিব ত্বমপি
সমাজং সূতং অবাশ্রুহি ॥৬৥

শর্মিষ্ঠা যযাতিঃ চন্দ্রবংশীয়নরপতিভেদস্য নশ্রুণস্য ইব ত্ব' ভর্গুঃ বহুমতা আদ্রতা
ভব ; সা শর্মিষ্ঠা পূরুষমিব ত্বমপি সমাজং সার্বভৌমং পুত্রং আব্রুহি লভস্ব । ঐনেষ্ট
রাজসূত্রেণ মন্ডলস্থ্যেতরয় যঃ । শাস্তি যযাজ্ঞয়া রাজঃ স সম্রাট্ পরিকীর্তিতঃ ।
সম্যক্ রাজতে শ্রীভনে ইতি সম্রাট্ সমুপুর্বাৎ রাজতে কিপ্ । ভর্গুরিত্যম্ কর্তরি
বধী কস্য চ বর্চমানে ইতি ।

Change of voice.—শর্মিষ্ঠা ইব বহুভয়তয়া ভূয়তাম্ তথা পুৰ্ব্বব ত্বয়া সম্বাদ্য সুতঃ শ্রবায়তাম্ ॥১০১॥

শব্দবশীযস্য নরপত্ন্যয্যতিৰ্হে পত্নী ভবতুতঃ । তথীরন তরা দৈত্যগন্ধযুগাভ্য-
কন্যা দেবযানী নাম বহুমানগর্জিতা প্রথম পরিণীতা । শর্মিষ্ঠেসুদাঙতা অপরা
দৈত্যাধিপত্ন্যপত্ন্যকন্যা দেবযান্যাঃ সঙ্কচরীভাবিণাগতা যযাতিন। গৃদমুদা ভর্তৃরাদর-
ভাজনমাসীত । অথ কালক্রমেণ গৃদীহাঙ্গপরিহৃতেনে ন রাধকণায়িতলৌচনা দেবযানী
যযাতি বিজায় পিতৃ সমীপমুপগম্য সর্মকাঙ্কস্বী । যুজিতদম্যস্মাচরিত কণ্ঠে-
নাসুরগন্ধাঃ শস্য যযাতিস্মাক্ষ্যে এব ঞরসা ভঙ্গীভবত । পশাদনুর্নন সৃদতাং
গতস্য যুক্তস্থানমতেন যযাতিয়দুপস্থতীন স্বপুত্রান জরাবৎকার্য যযমান পুত্র-
মলংগ সর্মরৈব প্রত্যাক্ষ্যাতঃ । শর্মিষ্ঠাগর্ভমম্মতঃ পুত্রবর্ষসঙ্কস্ ব্যাপ্য পিতৃর্জরা
স্বস্থিন্ সঁকমম্য ধৃতবান । ততঃ পূর্ণ বর্ষসঙ্কস্তু জরানিগৃহীতঃ কন্যায়ামপি
রান্যভাগবভূবতি পুরাণবর্তী ।

গীতমী । ভগবান্ বরঃ স্তল্ এষ ন শাসী । দেবাত্ স্তন বরঃ শ্রবশ্চাশ্রাবি
ফল ; ইষ্টাভিপ্রায়াবিস্করণাং শাসীরানয়তফলা । আঙ্ + শাস + ক্রি = আ শস্ ।

কাশ্যপ । সত্য মপদি ততচ্চক্ষম ; সম নি ৬৬র্ন দাত বাক্যে সত্যঃ ই-ব্যর্থ
নিপাতনাত সঙ্কম্ । দ চক্ষাং প্রগতা ইতি প্রদাচিখাঃ “বগতিপ্রাদয়ঃ” ইতি সমাসঃ
অপ্রদাচিখান প্রদাচিখান বৃক্ণ ইতি প্রদ চক্ষীকৃক্ণ ইতি । দ চিখাং প্রগতাঃ
ইতি বিখঙ্ “তিল্লদগুপস্থতীন চৈ” ইতি শিখি ৬৬খীভাবৈ পুনায়ুপ্রস্থতীন সমাসা-
নর ন ভবতি যযাচ কাশিকা ‘চকারীস্বধারণার্থ । অরঃ সমাসী ন ভবতি
পরমাত্তদুগ্ধবিত’ । দাচিখাঃপ্রগাৰ্হপত্যাঙ্কনীয়াগ্ধ্যাঃ দ্বয়ঃ ৬৬য় অতএব ব. বচনম্ ।

সমীধর । তোমার প্রদান লেব ইচ্ছা ছ, স্পষ্ট ত ৬৬-কৃষ্ণগল পারধান
কর

শকুন্তলা । [শকুন্তলা উঠিয়া পবিধান করিলেন] ।

গৌতম । বৎসে, তোমার পিতা আনন্দ অঙ্গু চকু দ্বারা তোমাকে যেন আলঙ্কন
করিয়া এই উপাধিত হইতেন, তুমি আচাৰ প রত্ন কর ।

শকুন্তলা । [সঙ্কম্ভাবে] পিতঃ, সন্দনা করি ।

কাশ্যপ । বৎস, শ শঙ্ক। যযা তর যক্ৰপ আদরভাজন হইবাঙলেন, তুমিও
সেইরূপ পাতর স্মমত হও । এবং শাবঠা যেমন পুত্রনামক স্ত্রাটপুত্র শাস্ত
হইয়াছিলেন তুমিও সেইরূপ সাক্ষভৌম পুত্র লাভ কর ।

গৌতমী । ভগবন্, এ বর, আশীর্বাদ নহে ।

কাশ্যপ । বৎসে, এহান হইতে (গমনকরিয়া) এইমাত্র পূজিত বাক্র প্রদক্ষিণ
কর ।

সকলে । [গমন করিতে লাগিলেন] ।

The two companions.—Friend, the decoration (of you) is over. Now put on these two pieces of silken cloths.

Sakuntala.—[*Rises up and puts them on*].

Gautami.—Here comes, my child, your father embracing you, as it were, with his eyes overflowing with tears of joy. Do the usual formality (obeisance &c)

Sakuntala.—[*Abashed*]. Father I bow to you.

Kasyapa.—My child, may you be loved and honoured by your husband, as Sarmistha was by Yayati. And as Sarmistha got Puru, so may you too get a son who will lord it over the whole world.

Gautami.—Holy sage, this is a boon and no blessing.

Kasyapa.—My child, come this way and walk round the just worshipped fires, having them to your right side

All.—[*Walk on*].

काश्यपः । शृक्कुन्दसा आशस्ते—वैदिककुन्दीययितेन वचनेन आशिषं दत्ते शाश्वर्यं अदादिगणौघं आत्मनेपदी प्रायेणाङ्गुर्वैः प्रयुज्यते ।

वेदिं परितः कृतधियाः समिदन्तः प्रान्तसंस्तीर्णदर्भाः हव्यगन्धैः दुरितं अपघ्नन्तः
अभी वेतानाः वज्रयः त्वा पावयन्तु ॥ ८ ॥

वेदिः परिषक्तता भूमिः तां परितः अभितः ‘परितःसमयानिकषाहाप्रति-
योगेऽपि’ इति हितोया । यजनवेद्या समन्तात् इत्यर्थः कृतं रक्षितं धियाः स्थानं
येषां ते (धृष्टधातोः यप्रत्ययेन निपातितं धियामिति पदम्) कृतधियाः विर-
जितस्थानाः समिधः काष्ठानि विदन्ते येषां तथोक्ताः प्रान्तेषु सीमाषु संस्तीर्णाः
आकौर्णाः दर्भाः कुशाः येषां ते प्रान्तसंस्तीर्णदर्भाः, ह्रयते यत तत् हव्यं घृतादिकं
तस्य गन्धैः दुरितं पापं किल्बिषमिति यावत् अपघ्नन्तः विदूरयन्तः पुनानाः पवर्मा
कृतैः धर्मराहुतिगन्धिभिः इत्यर्थः कुम्भी वित्तमन्त्रस्य यजन्तः कृतवित्तारथोरस्त्रीवितान-
मित्यमरः इमे इति वेतानाः (वितानशब्दात् अप्) यज्ञसंस्त्वन्निनः वज्रयः दक्षिणाग्नि-
प्रभृतयः त्वां पावयन्तु अपगतकल्पां कुर्वन्तु । पुनातेः स्वार्थे णिच् ।

Change of voice—धियाः समिदन्ति...दर्भैः अपघ्नन्तिः अभीभिः वेतानैः
वज्रभिः त्वं पाव्यस्व ।

पू खट्—पुनाति, पुनीते ; लिट् पुपाव, पुपुवे ; लृङ्, अपावीत्, अपविष्ट ;
क्तः पुतः, पवितः, नाशं तु पुनः ।

प्रतिष्ठस्व—समवप्रविभ्यः स्थः इति आत्मनेपदम् ।

কাশ্যপঃ । সন্নিহিতাঃ সমীপবর্তিনঃ তপীবনস্য আশ্রমস্য তরবঃ তদ্বাঃ
সম্বীধনে (বহুবচনম্) ।

যুগ্মাসু অপীনেষু যা প্রথমং জলং পাতুং ন ব্যবস্থ্যতি, প্রিয়মগুন্যাপি যা স্নেহেন
ভবতাং পল্লবং নাদতে আদৌ বঃ কুসুমপ্রসূতিসময়ে যস্যাঃ উতসবঃ ভবতি স্যং
শকুললা পতিগৃহং যাতি সর্বঃ অনুজায়তাম্ ॥৮১॥

যুগ্মাসু অপীনেষু, অপীতজলিষু, অমিত্তেষু ইত্যর্থঃ যা প্রথমং প্রাগিব জলং পাতুং ন
ব্যবস্থ্যতি নীতসঙ্কটে, যুগ্মাসু আত্বাতসল্যাৎ প্রাগ যুগ্মান জলসংকেন সন্ধ্যং পশ্যাৎ
স্বয়ং জলং পিবতি ইত্যর্থঃ প্রিয়ং মগুন্য যস্যা মা প্রিয়মগুন্য, পতে মগুন্যপ্রিয়া,
মুষণপ্রিয়াপি স্নেহেন হিতুনা ভবতসু সৌন্দর্য্যস্নেহবশাৎ ভবতাং পল্লবং কিসলয়ং লভতে
ন গৃহ্ণতি ন স্কিনতি ইত্যর্থঃ কর্ণপূরার্থমিতি ভাবঃ ; আদৌ ভবে ইতি আদৌ বী
যুগ্মাকং কুসুমানাং পুষ্পাণাং প্রসূতিঃ উদ্ভবস্য সময়ে কার্ম যস্যা উতসব মহান
প্রমোদঃ ভবতি, যা নিতরাং সুদিতা ভবতি ইত্যর্থঃ স্যং শকুললা পতুঃ স্বামিনঃ
গৃহং যাতি, সর্বঃ ভবত্তিঃ অনুজায়তাম্, অনুমত্যতাম্ ।

Change of voice.—যথা ব্যবসীযতে...মগুন্য...নাটীযতে, উতসবেন
ভূযতে তথা অনয়া...যাযতে সর্ব্বং অনুজানন্তু ।

অপীনেষু ইত্যত্র বিবক্ত্যা অকস্মকান্ পিবতে: কৰ্ত্ত্বি ক্ত: যদা পিবতে: নপুংসকে
ভাবে ক্ত: পীতং পানং তত এষামস্মি ইতি পীতা: “অশ্রুশ্রাদ্ধিভগ্নিঃ” অশ্ ।

যদা বিমক্তা: আতর:, মক্তা: ব্রাহ্মণা: ইতিবৎ উত্তরপদলীপীতঃ দ্রষ্টব্য: ;
পীতা: পীতজলা ইত্যর্থ: যথাক কীট: গম্যমানস্য অপ্রয়োগ: এব লীপ: ।

“আত্মীদীনাশ্যবিহরণে” ইতি আদৌ ইত্যত্র আকনেপদম্ । “বা প্রিয়স্য”
ইতি বহুব্রীহী প্রিয়মগুন্যেত্যত্র পাচিক: পরনিপাতাভাব: ।

কাণ্ডপ । [বৈদিকজ্ঞান্দে আশীর্বাদ কবিলেন]

যখনবেদির চতুর্দিকে যাঁহাদের স্থান কর্ত্তিত হইয়াছে, তাঁহাদের আশুভাগে কুশ
বিকীর্ণ রহিয়াছে, হতঘৃতাতির গন্ধে গোহারা পাণ নাশ করিতেছেন, সান্ধ্যকৃত সেই
এই যজ্ঞীয় বহুগণ তোমাকে পবিত্র করুন ।

এক্ষণে গমন কর [দৃষ্টিপাত কবিয়া] শাস্ত্রের ব প্রভৃতি কোথায় ?

শিষ্য । [অবশ্য করিয়া] ভগবন, এই আমোবা উপস্থিত ।

কাণ্ডপ । তোমাদের ভগিনীকে পথ দেখাইয়া চল ।

শাস্ত্রের । এদিকে আসুন ।

সকলে । [গমন করিতে লাগিলেন] ।

কাণ্ডপ । হে সমীপবর্ত্তি তপোবনতরুগণ !

তোমাদিগকে সন্তুষ্ট না করিয়া যে অগ্রে জলপান করিবার উদ্যম করিত না,
ভ্রূষণগ্রিহ হইয়াও যে স্নেহবশতঃ তোমাদের পল্লবচ্ছেদ করিত না ; তোমাদের প্রথম

পুষ্পোদ্গমনময়ে যাঁহা উৎসব হ'ত, সেট এই শকুন্তলা পতিগ্রহে যা'তেছে ; সকলে অনুমত কর ।

Kasyapa — [Blesses in a Vedic metre].

May yonder sacrificial flames, seats for which have been prepared all around the altar, on the skirts of which he strewn the Kusagrass ; and which purge away sin by the odour of oblations, may those flames nourished by fuel purify you.

Now set out. [Looking about]. Where are they—Saragarava, and others ?

Purūṣa. — [Entering]. Holy sage, here we are.

Kasyapa — Show the way to your sister

Saragarava. — Come you, this way.

All — [Walk away].

Kasyapa — O ye trees that stand by !

Sakuntala, who never seeks to drink water first when you have not been watered, who, though fond of ornaments, does never, by reason of her affection for you, pluck your new shoots, and whose highest pleasure is at the time of the first opening of your buds, —the same Sakuntala is going to her husband's. Let her be permitted by you all.

[কোকিলান্নাং রবং সূচয়িত্বা পরম্ভতবিকৃতশ্রুতিং নাটয়ন্] বনবাসবন্ধুभिः
तनुभिः इयं शकुन्तला अनुमतगमना, यथा एभि ईदृशम् कलं परमभतविकृतं प्रति-
वचनीकृतम् ॥ १० ॥

বনবাসস্য যদ্বা বনবাসী বনবাসকালি ইত্যর্থঃ বন্ধবঃ তৈঃ বনবাসসঙ্ঘচরৈঃ তনুभिঃ
ইয়ং শকুন্তলা অনুমতং অনুমাদত গমন যন্ত্যাঃ তথোক্তা ; যথা যতঃ এभिঃ তনুभिঃ
ইদৃশং কলং স্বয়ংকমধরং, পরৈঃ কাঁকাদিभिঃ ভূতঃ শ্রেণীভিঃ পালিতঃ তৎ পরমভতম
কোকিলস্য বিকৃতং শব্দঃ অপ্রতিবচনং প্রতিবচনং কৃতং ইত্যং প্রতিবচনীকৃতম্ মদন্তস্য
প্রত্যুত্তরীকৃতম্

বনে বাসঃ ইতি বনবাসঃ “শয়বাসবাসিষ অকালান্” ইতি মতস্য্যাঃ সন্তানভাষঃ
বাহুল্যকান্ পাচ্চকঃ । ইদম্ ইব দৃশ্যতে যত্ তত্ ইদৃশম্ ; ইদম্ পূৰ্ব্বান দৃশিঃ কন্ ;
ইদম্ ইঃ ক্রিন্ প্রত্যয়ে ইদৃশক্ বচন প্রত্যয়ে ইদৃশম্ ।

আকাগি—অস্যাঃ পত্ন্যাঃ কমলিনীছরিতৈঃ সরীষিঃ রম্যানারঃ জায়াদুভৈঃ
নিয়মিতাকর্মযুগ্মতাপঃ, কুশেশ্বরজীমূদরেণঃ শালানুকূলপত্নঃ শিবশ্চ ভূয়াত্ ॥ ১১ ॥

অস্যাঃ শকুন্তলায়াঃ পত্ন্যাঃ সারগৈঃ কমলিনীভিঃ পশ্বিনীভিঃ ছরিতানি পালাশানি

তৈঃ তাহুশৈঃ সরোভিঃ কামারৈঃ রম্যং মনোরমং অন্তরং অবকাশঃ মধ্যমিতি যাবন যস্য তাহুশঃ, পথি অন্তরা অন্তরা পশ্চিনীষ...মধ্যস্থিতানি সরাসি সুপ্রাসুঃ ইত্যর্থঃ । কাথা-
প্রধানাঃ দুমাঃ ইতি হায়াদুমাঃ শাকপাথিবাতিবত্ সমাসঃ তৈঃ নিযমিতঃ দূরীকৃতঃ
প্রশমিতঃ ইতি যাবন অকস্মৎ মৃত্যুস্য ময়ুখানা কিরণানা তাপঃ উতাপ যস্মিন সঃ
তাহুশঃ ; কুণ্ড জলং গংগতে ইতি কুণ্ডশযানি পদ্মানি অধিকরণে গতে ইতি অচ্)
“শযবামবাসিষ অকালান” ইতি সপ্তম্যাঃ অনুলক, তেষা রজাসি পরাগাঃ তানি ইব
মৃদব, কৌমল্য রেশব পাংশবঃ যব সঃ কুণ্ডেশ্বরজীমুদুরেশ, শাল্য মৃদুরিত্যর্থঃ
অনুকূল, অনুলীময় পবনঃ য স্মন্ সঃ তাহুশঃ শিবঃ মজ্জলঃ নির্বাধঃ ইতি যাত্-
মুয়ান আশ্রাধি লিঙ ।

সরোভিরিতি কারণে ততীয়া ; যন্তান্ন নিপূৰ্ণান্ যমেঃ কস্মিংশি ক্তঃ নিযমিতঃ ।
কুণ্ডেশয়ানাং রজোভি মৃদবঃ রেশবঃ যব সঃ ইতি ব্যাখ্যান ক্রিচ্ৎ দৃশ্যতে তদাহত-
মতিপ্রকৃতত্বাত্ ।

Change of voice.—রম্যান্তরেশ...তাপেন...রেশুনা...পবনেন পথা ভবিষীত
(ভাবিষীত বা) ।

গৌতমী । জ্ঞাতিজন বসুধৰ্ম্মঃ স ইব স্থিগ্ধাঃ স্নেহপূৰ্ণাঃ তাভিঃ উপমানানি
সামান্যবচনৈরতি সমাসঃ অনজ্ঞাতং অনুসীড়ি তং গমনং যস্যা সা ।

শকুন্তলা । [মপ্রণাসম্ পরিক্রম্য জনান্তিকম] আশ্রয়বত্ব স্যামিনঃ দর্শনে
দর্শনে বা উতসুকা তস্যাঃ । দুঃখেন ইত্যত্র প্রকৃত্যাতিমধ্যেতুপসংখ্যানাত ততীয়া ।

প্রিয়বদা । ত্বয়া (সহার্থে ততীয়া) উপস্থিতঃ আমন্ত্রঃ বিয়োগঃ যস্য তন তস্য ;
উদ্ভলিতঃ মুখান মষ্টঃ দৰ্শকবলঃ কণ্ঠয়াসঃ তেষাং তে তাহুশঃ সগম্য সগম্য ইতি
মৃগাঃ “পমান্ স্তিয়া” ইতি পুল্লিজৈকগেযঃ । পুণ্ড্রিক্তং নর্চনং নৃত্য যৈ তে তথোক্তাঃ
যুগ্মানি ইত্যর্থঃ পদাংশি যামঃ তাঃ লতা ত্বদ্বিযোগবিধুরা অশু নয়নজলং মুচ্ছন্তি
ইব ॥ ১২ ॥

শকুন্তলা । [শ্রুত্বা] আমল্যিষ্যে সম্ভাষিষ্যে আপ্রচ্চ্যে ; গমনাবসরে
ভগিনীৰূপায়াঃ বনজ্যোত্সায়াঃ সম্ভাষণমুচিতমিত্যর্থঃ ।

[কোকিলশব্দজবন অভিনয় করতঃ]

বনবাসিনক্ তরুগণকৰ্ণক শকুন্তলার পাতগৃহে গমন অনুরোধিত ইতিহাছে, যেহেতু
ইহার এই অবাঞ্ছনীয় কা কলন প্রভৃতিরূপে পদান করিল ।

আকাশে—শকুন্তলার পথ নিকটবর্ত্ত ইউক, মথো মথো পশ্চিনীমনাথ, চরিত্র
সরোবর দ্বারা পথের রমণীয়তা সম্পাদিত ইউক ; পথপার্শ্বে ছত ছাখা-হ... বৃক্ষদ্বারা
স্বর্গাভিগনিত, এবং পথের ধূলিমূহ পদ্মশ্রেণীর স্তায় কোমলম্পর্শ ইউক এবং
গমনসময়ে পবন মুহুমুহুভাবে অনুকূলবাহী ইউক ।

সকলে । [আশ্চর্যের সহিত অবগন করিতে লাগিলেন] ।

গৌতমী । বৎসে জাতিজনের দ্বায় স্নেহপূর্ণ তপোবনদেবতার! তোমার গমন অনুমোদন করিলেন ; ভগবতীদিগকে প্রণাম কর ।

শকুন্তলা । [প্রণামপূর্বক গমন করিয়া জনান্তিকে] সখি প্রিয়ংবদে, আমি আৰ্য্য-পুত্রদশনোৎসবক হইলেও আশ্রমপরিত্যাগ করিয়া যাইতে আমার চরণ অতিকষ্টে অগ্রসর হইতেছে ।

প্রিয়ংবদা । সখি, তুমি কেবল তপোবনবিরহকাতর এমন নহে, তোমার সাহিত আদম্ববিষোগ তপোবনেরও দুবস্থা দৃষ্ট হইতেছে ।

মৃগদিগের মুখ হইতে কুশগ্রাস পতিত হইতেছে, ময়ূরগণ নৃত্য পরিত্যাগ করিয়াছে এবং জীর্ণ পত্রসমূহ পতিত হওয়াতে লতাগুলি যেন তোমার জন্ত অশ্রুবিসর্জন করিতেছে ।

শকুন্তলা । [স্মরণ করিয়া] পিতঃ লতাভগিনী বনজোৎস্নার নিকট বিদায় গ্রহণ করিব ।

[*Acting as if he heard the note of a cuckoo.*]

By these trees, her friends (relatives) during her residence in the forest, the departure of Sakuntala for her husband's place has been approved ; for they have made this sweet note of the cuckoo a reply, as it were, (to our request).

[*In the air*]

May her path be free from danger, and have at intervals charming tanks green with lotus-creepers ; may the heat of the sun on the way be allayed by shady trees ; and the dust thereof be as soft as the grey pollens of lotuses ; and may the wind be favourable and gentle on her way !

All.—[*Listen with astonishment*]

Gautami.—My child, your departure has been approved by the nymphs of the hermitage who are as affectionate as your relatives. Bow to them.

Sakuntala.—[*Bowing and walking,—aside*] Dear Priyambada though I am eager to see my husband, yet my feet, who am quitting the hermitage, move onward with difficulty.

Priyambada.—My dear friend is not the only one uneasy at being separated from the hermitage The sad plight even of the -grove, about to be parted from you, is observed.

The mouthful of Kusagrass is falling (from the mouth of) the deer ; the peacocks have left off dancing ; and the creepers with their pale leaves falling are shedding tears, as it were

Sakuntala.—[*Recollecting*]. Father, I will take leave of the jasmine creeper, the moonlight of the grove, (which is) a sister to me.

काश्यपः । सीदर्यः सहीदरः तस्मिन् स्नेहः तम् । दक्षिणे—तव दक्षिणे भागे भवति ।

समाने उदरे शयितः इति सीदर्यः “विभाषीदरं” इति पक्षे समानस्य सादृशः ; पक्षे समानीदर्यः । सीदराम् यः इति सीदर्यः । दक्षिणे भागे इति दक्षिणशब्दात् एनप् ।

शकुन्तला । [लतामुपेत्य] इतीगतेः इतः प्रवृत्तैः शाखा एव बाहवः तैः शाखारूपैः भुजैः ।

काश्यपः । प्रथममेव तवार्थे मया सङ्कल्पितं आत्मसदृशं भर्तारं त्वं सुकृतैः गता असि । इयं नवमालिका चूतेन संश्रितवती ; सम्प्रति अहं अस्यां त्वयि च वीतचिन्तः ॥ १३॥

प्रथमं प्रागेव तव अर्थे कृते मया सङ्कल्पितं मनसा अभीप्सितं आत्मनः स्वस्या सदृशं वयोरूपप्रभृतिभिः अनुरूपं भर्तारं स्वामिनं त्वं सुकृतैः पुण्यफलैर्न गता लब्धवती असि । इयं नवमालिका चूतेन आत्मयोग्येन रसालिना सह संश्रितवती मलिता ; सम्प्रति इदानीं अहं अस्यां नवमालिकायां विषये त्वयि च वीता विगता चिन्ता यस्य यस्मात् वा सः वीतचिन्तः निश्चिन्तः जातः । त्वं नवमालिकां मम ह्ये कथं ; उभयोरैवानुरूपवीट् समागमेनाहं निश्चिन्तः सवृत्तः ।

अर्थे इति एकारान्तमव्ययम् । विपूर्वात् इण् गताविति धातोः क्तः वीतः । इण् लुङ् अगात् , लिट् इयाय, लट् एति, कर्मणि लुङ् अगायि ।

इतः अस्मात् म्यानात् पत्यान् हस्तिनापुरगामिनं अध्वानं प्रतिपद्यस्व अवलम्बस्व ।

शकुन्तला । [सख्यौ प्रति] निक्षिप्यते यः सः निक्षेपः न्यासः ।

उभे । [रुदितः] अयं जनः मद्रूपी जनः ।

काश्यप । ताराश्रमं प्रति तामारं सोमरश्मेह आह्वे तारां जानि ; एहं मे तामारं दक्षिणदिक् ।

शकुन्तला । [लतारं समीपे गमनं करिष्या] वनजो॥७२॥, चूतमहितं मिलितं इहैराव-
एविके गच्छतः शाखाकृप बाह्वं द्वारा आमांके अत्रालिङ्गनं कर । अत्रावधि तामा-
इहैते दूराहृत इहैव ।

काश्यप । आसि अथमे तामारं निमित्तं यान्तां तामारं ईच्छां करिष्याह्वानं, तुम्हि-

পুণ্যবলে তাদৃশ আশ্রয়োগ্য নামী প্রাপ্ত হইয়াছ, এই নবমালিকাও চূতপাদপের সহিত মিলিত হইয়াছে। আমি এক্ষণে ইহার ও তোমার বিষয়ে নিশ্চিন্ত হইয়াছি।

এই স্থান হইতে পথ অবলম্বন কর।

শকুন্তলা। [সখীদ্বয়ের প্রতি] এই বনজ্যোৎস্নাকে তোমাদের উভয়ের হস্তে স্থানরূপে রাখিয়া গেলাম।

উভয়ে। এত ব্যক্তকে (আমাদিগকে) কাহার হস্তে রাখিয়া যাইতেছ [অশ্রু-বিসর্জন করিতে লাগিল।]

Kasyapa —I know your sisterly affection for it. It is to your right.

Sakuntala —[*Approaching the creeper*]. Moonlight of the grove, though you are locked in embrace with the mango-tree; embrace me in return with your arm like boughs stretched in this direction. Henceforth I shall be far away from you.

Kasyapa. —You have earned by your merits a husband worthy of you (in every respect), such a one as I had wished for you long before. And this jasmine has become united with the mango-tree. Now I am free from all anxious thoughts about you and it.

Turn hence to the path, that leads to Hastinapur.)

Sakuntala. —[*To her companions*]. Friend, I leave it to the hands of both of you as a trust.

Both the companions —But to whose hands do you leave this person meaning themselves? (*shed tears*.)

শাশ্বত। অথিরা স্থিরা কর্ণব্য। ইতি স্থিরো কর্ণব্য। অমৃততন্মব। শ্বি।
অস্ব চৌ ইতি ইত্বম্। যদিহ। ইত্যবনিষিধার্থালংগণেন। ক্কাচ্, অলংবল্লো। প্রতিষিধ্যোঃ
প্রাচী ক্কেতি।

শকুন্তলা। সটজম্য পর্ণশালায়াঃ প্রান্নিষ। শরতি যা সা ; গর্ভেণ গর্ভমারিষ
মম্বরা অলমগমন। ইয়ং অনঘঃ নির্জিহ্নঃ প্রসবী যস্য। সা তাড়ণী যদা ভবিষ্যতি
তদা প্রিয়ম্য নির্জিহ্নপ্রসবরূপস্য প্রিয়মন্দেশস্য। নিবেদয়িতা। প্রাপ্যিতা। তং ক্রুমপি। জন
বিল্ল্য্যথ প্রেরায়ব্যঘ, যুযু মনি গংঘঃ। গৌরবে বহুবচনম্। অঘং ব্যসনং তদ্রাজি
যব সঃ অনঘঃ। দু। খৈনীব্যসনেথ্যঘম্। ইতি। যাদবঃ। অদ্বীদুঃ। স্বব্যসনেথ্যঘম্যমরঃ।
স্বল্লাত বিদেঃ। তজিতি। তচ্।

কাশ্যপ। নেতি—অসংশয়ং প্রেরয়িষ্যাম। ইত্যর্থঃ।

शकुन्तला । [गतेः भङ्गः खल्वनं तं रूपयित्वा] । [परावर्त्तते] निवसने
सजति—नुसुनमाकर्षति ।

काश्यपः । वत्से यस्य कुशसूचिविद्धे मुखे त्रणविरोपणं तैलं त्वया न्यषिच्यत,
श्यामाकमुष्टिपरिवर्जितकः पुत्रकृतकः साऽयं सृगः ते पदवीं न जह्यात् ॥१४॥

कश्यानां दर्भाणां सूचिभिः तीक्ष्णायः विद्धे कृतत्रणे कृते इति यावत् यस्य मुखे
त्रणानां चतानां विरोपणं विशेषकं इङ्गुलीनां इङ्गुदीफलानां तैलं त्वया न्यषिच्यत
प्रादीयत (निःस्त्रात् सिञ्चते कस्मैश्चि लङ् , श्यामाकानां धान्याविशेषाणां मुष्टिभिः
यासैः परिवर्जितकः अनुकम्पया सयत्नं पीषित पुत्रकृतकः पुत्रत्वेन परिगृहीत. साऽयं
सृगः ते पदवीं प्रत्यान न जह्यात् त्यजति । पुत्रस्य कृतं करण यस्य स
पुत्रकृतकः “शेषात् विभषा,” इति समासान्त कः । यद्वा पुत्रः कृत इति पुत्रकृतः
“सहसुपा” इति सनास स्वार्थे अनुकम्पया वा कन् । श्यामात् रोहते करणे
“लाट् (अनट्) विरोहणं, विरोपणम् । उपसर्गात् सुनीतिसुवर्तित्यतिस्तीभति
स्यासेनयसेषसिचसञ्जम्बजाम् इति निपूर्वात् मिञ्जतेः सञ्ज ष ।

Change of voice.—त्वं तैलं न्यषिच्य ... परिवर्द्धितकं पुत्रकृतकं तेन
चनेन पदवीं न ज्ञीयते ।

शकुन्तला । [रुदती प्रस्थिता] । सह वास इति सहवास. “सहसुपा” इति
समासः त परित्यजति या ताम् त्यजे विनृण । प्रमवात् अनन्तरं जगत्या विरहितः
त्वं मया यत्नेन वृद्धिं नीत । इदानीं मायि गतायां तां त्वां रक्षयामि ।

काश्यपः । उत्पक्ष्णो नयनयोः उपरुद्धहृत्तिं वाष्पं स्थिरतया विरतानुबन्ध
कुरु । अनचित्तननीजतभूमिभागे यस्मिन् मार्गे ते पदानि विषमौभवान् खल ॥१५॥

उदगतानि पक्षाणि नवलीमानि यथाः तथीः उत्पक्ष्णो. नयनयोः उपरुद्धा
व्याहृतं हृत्तिं प्रसर दशनशक्तित्वर्थं येन त, मापेक्षत्वेऽपि गमकत्वात् सभामः
उपरुद्धात्पक्ष्णनयनहृत्तिमित्यर्थ. वाष्पं अश्रु, वाष्प उष्णणि नास्ते इति मेदिनी
स्थिरतया आत्मनः स्थैर्यापादनेन विरत अनुबन्ध. सातत्य अजसपतनमित्यर्थ. यस्मिन्
तं तादृश कतः ; अजस्रवायुसम्पातेन टुक्गुणिले पात् महान् अनर्थं सम्पद्यते
इत्याह अनाज्जाति—अनजित २ म टट् मत उदतश्च बन्धुर इत्यर्थं भूमिभागी
यस्मिन् तस्मिन् अस्मिन् मार्गे पथि ते पदानि अविषमाणि विषमाणि भवन्ति इति
विषमौभवान् खलु निश्चिन्ममेव खल्वन्ति इत्यर्थः । पदखल्वने हर्षे अत्याकुट-
वर्धभागायास्ते सुपङ्कटानष्टं सम्पत्स्ते इति भावः ।

किञ्चिदानुदृश्य महानाटके

विरचय सिन्धुयान् मूर्द्धं चम कठोरं

मन्त्रचरणपातं मन्त्रतां भू. सदभा

नदिति जनकपुत्री लोचनैरशुपूर्णेः
पथि पथिकवधूभिः शिञ्जिता वीञ्जिता च ॥

Change of voice.—.....रविः वाच्यः...बन्धः क्रियताम् पदैः विषमभीभूयते ।

काञ্চপ। অনহুয়ে রোদন করিও না ; শকুন্তলাকে স্থির করা তোমাদের কর্তব্য ।
সকলে । [গমন করিতে লাগিলেন] ।

শকুন্তলা। পিতঃ, গর্ভভরে অলসগমনা পর্ণশালাপ্রান্তচাৰিণী এই যুগী যখন
নিৰ্ব্বিঘ্নে এসব করিবে, তখন এই শ্রয়সংবাদ নিবেদন করিবার জন্য কোন একজন
লোক আমার নিকট পাঠাইয়া দিবেন ।

কাञ্চপ। ইহা ভুলিব না ।

শকুন্তলা। [গাতথলন অনুভব করিয়া] কে আমার বনন আকর্ষণ করিতেছে ?
[ফিরিয়া দেখিলেন ।

কাञ্চপ। বৎসে, তুমি বাহার কুশাগ্রক্ষতমূণ্ডে, ক্ষতশোশক ইঙ্গুলীতৈল নিষিক্ত
করিতে, এবং যাহাকে জ্বামাকশাঞ্চে মৃষ্টিদ্বারা বদ্ধিত করিয়াছ ; সেই তোমার কৃতপুণ্ড
মৃগ তোমার পথ পরিত্যাগ করিতেছে না ।

শকুন্তলা। বৎস, আমি তোমার সহবাসপরিত্যাগ করিতে উদ্যত আমার অমুসরণ
করিতেছে ; প্রসবের অল্পকাল পরে তোমার জননী প্রাপত্যাগ করিলে আমি তোমাকে
বদ্ধিত করিয়াছি ; এক্ষণে আমি তোমাকে ছাড়িয়া চলিলাম ; পিতা তোমাকে দেখিবেন ।
তুমি নিবৃত্ত হও । [ক্রন্দন করিতে করিতে গৃহান করিলেন ।]

কাञ্চপ। একটু স্থির হইয়া উন্নতপশ্চমাল নয়নদ্বয়ের দৃকশক্তির আদরক এই
অশ্রুনিচয়ের নিরন্তর অবাহ নিরুদ্ধ কর । কারণ পথে উন্নতানত ভূমিভাগ দর্শন না
করিতে তোমার পদস্থলন হইতেছে ।

Kasyapa—Anasuya, do not cry. Sakuntala should be consoled and soothed by you two.

All —[Walk on].

Sakuntala. -- Father, when that deer grazing close to the cottage and moving slowly by reason of being big with a young one will have safely brought it forth, you will send some one to inform me of the good news.

Kasyapa.—We will not forget it.

Sakuntala.—[Feeling obstruction in her movement.] What can it be hanging about (or pulling) my cloth ? [Looks back].

Kasyapa.—My child, the same deer, —to whose mouth pricked with the sharp points of the Kusagrass you applied the oil of the Inguli (of the efficacy of) healing up sores,—reared up by handfuls

of Syamaka grains, and made a child of (by you),—does not leave your path.

Sakuntala.—My child, do you follow me who am going to leave your company? Without mother, who died soon after giving birth to you, you were brought up by me. Now too, my father will take care of you left by me. Go back. [*Goes away weeping*].

Kasyapa.—My child, with a little firmness repress the constant flow of tears which obstruct the vision of your eyes with raised eyelashes. For on this path where the “up and down” have not been marked, your steps are falling uneven.

शार्ङ्गरवः । उदकं भन्तः यस्मिन् कर्मणि तत् यथा तथा इति उदकान्तं क्रिया विश्लेषणम् । यथा उदकस्य जलाशयस्य भन्तः प्रान्तः तं अत्यन्तसमीपे द्वितीया ।

काश्यपः । क्षीरप्रधानः वृक्षः इति क्षीरवृक्षः उदुम्बरः ।

काश्यपः । अतिशयेन युक्तम् इति युक्तरूपम् उत्कर्षे रूपप्रत्ययः । दुष्यन्त्येति सम्बन्ध विवक्षया षष्ठी दुष्यन्ताय इत्येव युक्तम् ।

शकुन्तला । [जनान्तिकम्] नलिनोपलेः अन्तरितं क्लृप्तविग्रहं सहचरं चक्रवाकं अदृष्टा विरहकातरा चक्रवाकी उच्चैः क्रन्दति ; ईदृक् विरहासहिष्णु अस्याः प्रेम इति भावः । अदृष्टु एतावतो दिवसान् स्मामिनमदृष्ट्वा स्थितवती एतत् खलु नारीभिः दुष्करम् । अन्तरं करोति इति अन्तरयति । अन्तरशब्दात् णिच् । ततः कर्मणि क्त । अन्तरम् अन्तर्धानमित्यर्थः ।

अनन्या । सुखि मैवं वादौः, इयं चक्रवाकी अपि प्रियसहचरेण चक्रवाकेण वियुक्ता सती विरहवेदनया दीर्घयामामिव प्रतीयमानां क्रियामां यापयति ; यतः पुनरपि समागमो भविष्यति इत्याशा समुहतीमपि विरहवेदनां सङ्गनयोग्यां करोति ।

तथाच निघट्टते—

आशावन्धः कुसुमसदृशं प्रायशीलकनानाम् ।

सद्यःपाति प्रणयि हृदयं विप्रयोगे कण्डि ॥

खलान् सहैः लटिरूपम् साहयति । विषादेन हेतुना दीर्घतरा इति विषाद दीर्घतरा हेतुवृत्तीययापि समास इष्यते । विरहेण दुःखं इति विरहदुःखम् । आशा समागमाशंसा एव बन्धः पतननिवारणम् इति आशावन्धः ॥१६॥

काश्यपः । महत्त्वान् इत्यत्र स्ववलीपे पञ्चमी । शकुन्तलां पुरस्कृत्य अयतः कृत्वा संयन्धनान् अस्मान्, आत्मनः उच्चैः कुलं कथमपि अवाम्भवकृतां त्वयि अस्याः तां कोदप्रवृत्तिं साधु विचिन्त्य त्वया इयं दारिषु सामान्यप्रतिपत्तिपूर्वकं दृष्ट्वा ; अतःपरं भाग्यायतं तत् बध्वन्धुभिः न वार्यं खलु ।

সংযম্ एव धनं येषां तान् अस्मान्, तपस्विनः अस्मान् साधु सम्यक् विचिन्त्य ;
 नहुङ्गিতरि शकुन्तलायां प्रतिপতিলে সঙ্গত্যানুৰূপা ভবিতুমর্হতি ইত্যর্থঃ আত্মনঃ স্বস্ব
 চেষ্টে: উন্নতং কুলং গৌরবং বিচিন্ত্য, বিযুতে পূর্ববশে তে জন্ম পূৰ্ণা সম্যক্ প্রতিপন্থা
 অকল্পলস্য তস্য বংশস্য গৌরবমশুশ্বং কর্তুং সর্বদা যত্নমিত্যাশয়ঃ । কথমপি
 কেনাপি প্রকারেণ অবাস্তবজ্ঞতাং বাস্তবৈ: মিথাদিभि: ন জ্ঞতাং, নিসর্গত: প্রসূতামিত্যর্থৈ:
 ত্যপি বিষয়ে অস্থা: শকুন্তলায়া: তাং অনুভূতপূৰ্বাং (প্রকাকপ্রসিদ্ধানুভূতার্থবিষয়-
 স্পষ্টত্বাচ্চৈব যচ্ছব্দীপাদানং নাপেচতে) স্নেহস্য প্রভৃতি: প্রসর: তাং চ বিচিন্ত্য ; তাড়নস্থ
 নৈসর্গিকস্য প্রেম্য: কৌটুক্ প্রতিদানমুচ্চিতমিতি ভাবয়িত্বা ইত্যর্থঃ ত্বয়া ইদং
 শকুন্তলা দারিণ্যে পত্নীষু মध्ये সামান্যা প্রতিপত্তি: গৌরবং সাধারণং পত্নীগৌরবং পুঙ্খ-
 যক্ষিन् কর্ম্মেণ তत् যথা তথা দৃশ্যা পরিগণনীয়। অত: অস্মাত্ পরং অধিকং
 সৌभाग्यं भाग्यस्य आयत्तं दिष्टाधीनं तत् वच्चा: वन्धुभि: पित्रादिभि: न वाच्यं न
 प्रकाश्यं कथनीयं खलु ॥ १७ ॥

দারশব্দ: পত্নীবাচক: পুংলিঙ্গী বহুবচনান: । আঙ্পূৰ্ব্বাৎ যত্ ধাতী: ক্ত:
 আয়ত: । সামান্যানাং ভাব: ইতি সামান্যম্, সামান্যশব্দাৎ অশ্ (অ্য) । দৃশ-
 ধাতী: ষ্ঢ়ত্বপধাদিতি কর্ম্মেণ ক্বপ্ স্থিরা টাপ্ দৃশ্যা ।

প্রতি—পদ—প্রতিপত্তি:, গৌরবম্ ।

উপ—পদ—উপপত্তি, যুক্তি: ।

সম্—পদ—সম্পত্তি:, ভূতি:, অশ্ব্যুদয়:, নিবোধ: ।

বি—পদ—বিপত্তি:, অমঙ্গলম্, মরণম্ ।

আ—পদ—আপদ—প্ৰাপ্তি: (আপন্ন:) ।

নির্—পদ—নিষ্পত্তি:—নিবোধ: ।

প্র—পদ—প্রপন্নম্—প্ৰাপ্তি: দুর্গতত্বম্ ।

অতি—পদ—অতিপত্তি:—অনিবোধ:, উল্লঙ্ঘনম্ ।

পদ লট্ পথনে, লিট্ পেদে, লুঙ্ অপাদি । ক্ত: পন্ন: ।

নাগরব । ভগবন্ “জনাশয় পর্য্যন্ত শ্রীকৃষ্ণজনের অনুসরণ করিবে” এইরূপ
 শুনিতে পাওয়া যায় । এই সরোবরতীর, এই হানে কিছু বলিয়া প্রতিগমন করা
 উচিত ।

কান্তপ । তবে এই উদ্ভবর বৃক্ষের ছায়ায় উপবেশন করি ।

সকলে । [গমন করিয়া অবস্থিত হইল] ।

কান্তপ । [আশ্রয়গত] নরপতি দ্রুম্যন্তকে উপযুক্তরূপে কি বলিয়া পাঠাইব ? [চিন্তা
 করিতে লাগিলেন] ।

শকুন্তলা । [জনান্তিকে] সখি, দেখ গদ্যপদে লুক্কায়িত শির সহচরকে না দেখিয়া
 চক্রবাকী উল্লেঃখরে ক্রন্দন করিতেছে ; আমি কিন্ত দ্রুত করিতেছি ।

অনসুয়া। সখি ! এরূপ বলো না ; চক্রবাকীও প্রিয় সহচর বিনা হুখে দীর্ঘ রজনী বাপস করে। আশাই মহৎ বিরহহুখে সহনযোগ্য করে।

কাজপ। শাক্তরব, শকুন্তলাকে অগ্রে রাখিয়া আমার বাক্যানুসারে সেই রাজাকে এইরূপে বলিবে।

শাক্তরব। ভগবন্, আদেশ করুন।

কাজপ। আমি তপস্বী, আপনার নিজ উচ্চ বংশ, আপনার প্রতি বন্ধুবান্ধবের দ্বারা অমুৎপাদিত শকুন্তলার গাঢ় অমুরাগ, এই সকল বিষয় সম্যকরূপে বিবেচনা করিয়া ইহাকে পত্নীমধ্যে সাধারণগৌরবপ্রদর্শনপুরঃসর দেখিবেন ; ইহার অধিক সৌভাগ্য ভাগ্যায়ত্ত ; বধূর বন্ধুগণের সে বিষয়ে বলা উচিত নহে।

Sarangarava.—Holy sage, it is heard that a friend should be followed to the side of a piece of water. Here is the border of a lake. Giving your instructions here, it behoves you to go back.

Kasyapa—Let us then betake ourselves to the shade of this fig tree.

All.—[*Walking stood there.*]

Kasyapa.—[*Aside.*] What appropriate message shall I send to that respectable Dushyanta? [*Reflects.*]

Sakuntala.—[*As de.*] Dear friend, see that ruddy goose, distressed at not seeing her mate who is hidden by the lotus-leaves, cries aloud. But I do what is difficult to do.

Anasuya.—Dear friend, don't say so.

She, too, passes without her mate the night made longer by sorrow. The tie of hope makes (the heart) endure the agony of separation, heavy though it is, (be it never so great).

Kasyapa.—Sarangarava, with Sakuntala before you, tell the kind Dushyanta from me.

Sarangarava.—Let your holy reverence command.

Kasyapa.—Thinking of us whose riches consist in the conquest of self, of your own high lineage, and of Sakuntala's love (to you a matter of experience) for you, which was not in any way brought about by her relations ; you should look upon her as one of your wives with common (equal) respect. More than this is in the power of fate ; it should not be spoken (asked) by the bride's relations.

शार्ङ्गरवः । सन्देशः सुगृहीतः, अवधारितः ; न विस्मरिष्याम इत्यर्थः ।

काश्यपः । अनुशासनीया उपदेष्टव्या ; वनं शोकः शेषां ते वनौकसः वनवासिनः सन्तः अपि लोकानां संसारिणां अयं इति लौकिकः आचारः तं जानन्ति ये तादृशाः वयम् । आतोऽनुपसर्गे इति जानातेः कः ।

शार्ङ्गरवः । धीः प्रकृष्टा बुद्धिः शेषां तेषां भवादृशां कश्चित् अविषयः अगोचरः नास्ति । बुद्धिप्रभावेण सर्वे वेत्ति भवान् इत्यर्थः ।

काश्यपः । पत्युः कुल इति पतिकुलम् पतिगृहम् । “कुलं जनपदे गीते सजातीयगणेऽपि च । भवने च तनौ लौवम् इति मेदिनी ।”

गुरुन् शुशुषस्वः सपत्नीजने प्रियसखीवृत्तिं कुरु विप्रकृतापि रोषणतया भर्तुः प्रतीपं मात्मगमः ; परिजने भूयिष्ठं दक्षिणा भव, भाग्येषु अनुत्सिकिनी भव । युवतय एवं गृहिणीपदं यान्ति, वामाः कुलस्य आधयः ॥ १ ८ ॥

गुरुन् शय्यप्रभृतौन् माननीयान् जनान् शय्युषस्व सेनस्य ; समानः एकः पतिः यस्याः सा सपत्नी सा एव जनः सपत्नीजनः तस्मिन् प्रिया चासौ सखी चेति प्रियसखी तस्याः वृत्तिः व्यवहारः तां कुरु ; सपत्नीभिः सह सौहार्देन कालं नय, कलङ् मा कार्षीं रित्यर्थः ; विप्रकृता कृतविप्रिया विमानिता इति यावत्, अपि रोषणतया कोपनतया रोषणशब्दित्यर्थः प्रतीपं मात्मगमः क्रोधात् स्वामिनः विरुद्धचारिणी मा भव ; परिजने अनुजीविकने भूयिष्ठं दक्षिणा अभिप्रायानुवर्तिनी अनुकूलिनि यावत् भव, भाग्येषु अभ्युदयेषु अनुत्सिकिनी अदृष्टा भव । युवतयः एवं इत्यं ईदृशाचरणेन इत्यर्थः गृहिण्याः गृहलक्ष्याः पदं स्थानं यान्ति प्राप्नुवन्ति, वामाः प्रतीपचारिण्यः कुलस्य स्वामिगृहस्य आधयः पीडास्वरूपाः व्याधयः इव क्लेशदायिन्यः भवन्तीति शेषः ।

“शाशुच्छृद्वां सनः” इति सन्नन्तात् शृणोतिः आत्मनेपदम् (शय्युषस्व) । समानः पतिः यासां ताः सपत्न्याः पतिशब्दात् स्त्रियां ङीप् लुक् च निपातनात् समानस्य सादेशः नित्यं सपत्न्यादिषु । रूषधातीः कर्त्तरि (अनः) युच् क्रुधमस्तार्थेभ्यश्च इति युच् स्त्रियां टाप् रोषणा तस्याः भावः भावे तल् । प्रतिगता आपो यस्मात् इति विग्रहे “ऋक्पूरवधूः पथामानचे इति समासान्तः अः “द्वान्तरूपसर्गेभ्योऽपि ईत्” इति अकारस्थानि ईत् । आत्मगमः, क्षीतरं लङ् च इति चकारात् लुङ्, तेन हि—

मात्मगमः, आत्मगच्छः, आत्मगच्छ इति लकारवयम् । भाग्येषु इति भावे सप्तमी । युवन् शब्दस्य स्त्रियाम्, युवतिः इति रूपं यूगस्तिः । युवती, युगी इति रूपद्वयम् व्याकरणान्तरसिद्धम् भवति । आङ्पूर्व्यात् दधातेः किः आधिः “पुंस्त्र्याधिर्मानसौव्यधेयमरः” ; विधेयविशेषणत्वात् लिङ्गस्य स्वातन्त्र्यम् ॥ १८ ॥

Change of voice.—गुरवः शय्युषन्ताम् प्रियसखीवृत्तिः क्रियताम् प्रतीपं मात्म गामि गृहिणीपदं यायते । युवतिभिः वामाभिः आधिना भूयते ।

N. B. Here is another trait in the character of Kanwa. He asks his daughter not to stand against her husband, though he might insult her ; and to live amicably with the rival wives of her husband ; such an advice can proceed from a being standing on an exalted platform, rising high above the petty jealousies and keen sensibilities distract the minds of the common herd of human beings.

গৌতমী । एतच्छब्दान् परिमाणी वतुप् एतावान् । यत्तदेतन्मैः परिमाणा वतुप् ।

काश्यपः । प्रदीय पावसान् कर्तव्ये । युक्तमिति अर्घ्यापपदनुमुत् ।

শাক্যরব । আপনার সন্দেশবাক্য আমরা বিশেষরূপে অবধারণ করলাম ।

কাশ্যপ । বৎসে এক্ষণে তোমাকে কিছু উপদেশ দিব ; আমরা অরণ্যচারী হইলেও লোকাচার আমাদের বিদিত ।

শাক্যরব । ধীমান্দিগের কিছুই অগোচর নহে ।

কাশ্যপ । তুমি এ স্থান হইতে পতিগৃহে গমন করিষা ব্রহ্মপ্রভৃতি গুরুজনকে সেবা করিবে, সপত্নীজনের প্রতি প্রিয়সখীর স্থায় ব্যবহার করিবে ; স্বামী অবমাননা করিলেও ক্রোধবশতঃ তাঁহার প্রতিকূলচরণ করিও না । পরিজননের প্রতি অত্যন্ত অমুকুল হইবে । অভ্রাদয়ে অহঙ্কৃত হইও না । যুবতীগণ এইরূপে গৃহিণীপদ প্রাপ্ত হইয়া থাকে ; প্রতিকূলচারিণীগণ গৃহের যজ্ঞবান্ধরূপ । গৌতমী কি বিবেচনা কর ?

গৌতমী । বধুজনের প্রতি এই উপদেশ (পর্যাপ্ত) । বৎসে এই সমস্ত মনে রাখিবে ।

কাশ্যপ । বৎসে, আমাকে ও সখীদিগকে আলিঙ্গন কর ।

শকুন্তলা । পিতঃ, শ্রিয়ংবদা প্রভৃতি সখীগণ কি এ স্থান হইতে নিবৃত্ত হইবে ?

কাশ্যপ । বৎস ইহাদিগকেও যোগ্যপাত্রের অর্পণ করিতে হইবে । ইহাদিগের তথায় গমন করা উচিত নহে । তোমার সহিত গৌতমী গমন করিবে ।

Sarangarava.—We have got the message.

Kasyapa.—Now, my child, you should be advised. Though a dweller of the forest, we know the practices (the ways) of the world.

Sarangarava.—Nothing is beyond the scope of men of a high order of intellect.

Kasyapa.—You, then, having from this place gone to your husband's, serve with respect your superiors ; towards the rival wives of your husband have recourse to the conduct of a dear friend. Never in anger go against your husband, even when

treated with slight and harshness (by him). Towards the attendants be kind and courteous ; and be not puffed up in times of good fortune. In this way do young women get the position of the mistress of a house. Those who act in a contrary way is the pest of a house.

What does Gautami think of it ?

Gautami.—This advice is enough for a young wife. Bear all this in mind, my child.

Kasyapa.—Embrace me and your friends, child.

Sakuntala.—Father, are Priyambada and other friends to go back from this place ?

Kasyapa.—They too will be given away in marriage ; it is not proper for them to go there. Gautami will go with you.

शकुन्तला । [पितरमाश्लिष्य] आश्लिष्य आलिङ्गा, मलयपर्वतस्य ततः तस्मात्
उन्मूलिता उत्पाटिता चन्दनलता, चन्दनस्य लता, शाखा सा इव समे शाखाकान्ते
इत्यमरः । अन्वः देशः इति देशान्तरम् “मयूरव्यंसकादयस्य, इति निपातनात् समासः ।
मलयतटीन्मूलिता चन्दनलता इति पाठे मलयस्य अद्रेः तटात् रोधसः उन्मूलिता
चन्दनलता चन्दनमाश्रिता लता इति व्याख्यानम् वस्तुतस्तु अयं पाठः सुसङ्गतः
प्रतिभाति ।

काश्यपः । वत्से कथं विधुरा भवसि ?

वत्से त्वं अभिजनवतः भर्तुः ज्ञाप्ये गृहिणीपदे स्थिता तस्य विभवगुरुभिः कृत्यैः
प्रतिक्षणमाकुला अचिरात् प्राची अकौ इव पावनं तनयं प्रसूय, मम विरहजां शुचं
न गणयिष्यसि ।

अभिजायते अस्मिन् इति अभिजनः (वज्रये कः) वंशः स प्रशस्तः अस्य इति
अभिजनवान् (प्रशंसायां मतुप्) तस्य महाकुलीनस्य भर्तुः स्वामिनः ज्ञात्वा अर्हति
इति दण्डादिभ्यो यः तस्मिन् ज्ञाप्ये गृहिणीपदे स्थिता तस्य विभवेः सम्पद्भिः
गुरुभिः मन्त्रानि तैः कृत्यैः कार्यैः प्रतिक्षणं सततमेव आकुला आकण्टक्षिता अचिरात्
शीघ्रं प्राची पूर्वा दिक् अकौ सूर्यमिव पावनं खल्लात् पुनान्तेः कर्त्तरि ल्युट्, अनः)
पवित्रं तनयं प्रसूय जनयित्वा, तस्मिन्नपत्ये ममत्वापहतचित्ता सती इत्यर्थः, अथि
वत्से मम विरहजायते या ताम् विरहजां वियोगनिमित्तां शुचं व्यथा (शीघ्रतेः
भावे क्लिप्) न गणयिष्यसि, न संसृसे, नानुभवयिष्यसि इत्यर्थः । उक्तेषु भावेषु सतत-
मेव चित्ताभिनिवेशात् मस्तिनाया अवसर एव न भविष्यतीति भावः । तृतीये चरणे
उपमासङ्कारः ॥ १६ ॥

Change of voice.—স্থিতযা, আকুলযা তথা বিরহজা যুক্ত ন মন্থয়িত্যে ।
শকুন্তলা । [সখ্যৌ চপেত্য] সমং যুগপদেব, এককালমেব । পরিব্রজীষাম্
আলিঙ্গনম্ ।

সখ্যৌ । [তথা ক্রুত্বা] নামেতি সম্ভাবনায়াম্ প্রত্যভিমানি স্বারথ্যে মন্থরঃ মন্থঃ
অপটুরিত্যর্থঃ ; স্মৃতিশ্রেয়স্ব্যবান্ ।

সখ্যৌ । পাপং অনিষ্টং শৃঙ্খতে ইতি শৃঙ্খল্যাতীঃ ষিনিঃ । স্নেহবান্ জনঃ স্নেহা-
ল্যদস্য অমল্ললমুত্ৰপ্ৰসূতে ইতি স্নেহস্য ধর্ম্যঃ ।

শারঙ্গবঃ । অন্যত্ যুগমিতি ইতি যুগান্তরং যামান্तरং আকুতঃ গতঃ ।

শকুন্তলা । [পিতাকে আলিঙ্গন করিয়া] পিতার ফোড় হইতে ছুত হইয়া চন্দন-
তরুবিচ্যুত চন্দনশাখার স্তায় কিরূপে দেশান্তরে জীবনধারণ করিব ?

কাশ্যপ । বৎসে, কেন এরূপ কাতর হইতেছ ?

সংসংশ্লিত স্বামীর স্পৃহণীয় গৃহিণীপদ শ্রাপ্ত হইয়া, তাঁহার ঐশ্বর্য্যাহেতু বহুবিধ
গুরুতর কাণ্ডে অনুক্ষণ বাস্তব থাকিবে এবং শীঘ্রই পূর্ব্বদিক সূর্য্যকে যেরূপ প্রকাশ করে,
সেইরূপ গোত্রপাবন পুত্র প্রসব করিয়া তুমি আমার বিরোগজন্ত শোক অনুভব
করিবে না ।

শকুন্তলা । [পিতার চরণে পতিত হইলেন] ।

কাশ্যপ । তোমার সম্বন্ধে বাহা ইচ্ছা করিতেছি তাহাই হউক ।

শকুন্তলা । [সখীদ্বয়ের নিকট গমন করিয়া] সখি, তোমরা উভয়ে আমাকে এক
সময়ে আলিঙ্গন কর ।

সখীদ্বয় । [তাহা করিয়া] সখি, যদি সেই রাজর্ষি চিনিতে না পারেন তাহা হইলে
তাঁহার অনামাঙ্কিত এই অঙ্গুরীয় তাঁহাকে দেখাইবে ।

শকুন্তলা । তোমাদের এই কথার আমি কল্পিত হইতেছি ।

সখীদ্বয় । ভয় করিও না, স্নেহে অনিষ্ট আশঙ্কা করে ।

শারঙ্গব । সূর্য্য অহরান্তরে গমন করিলেন ।

Sakuntala.—[*Embracing her father*]. How shall I, removed
from your lap, like a twig of the Sandal severed from the tree on
the Malaya mountains, be able to support life in another country ?

Kasyapa —Why are you, my child, so much afraid ?

Being in the respectable position of the mistress of the house
of a husband of noble descent, and occupied every minute with
the several duties weighty by reason of his greatness ; and even
as the East sends forth the sun, so having ere long brought forth a
pure son, you will not take to heart the grief brought on by separa-
tion from me.

Sakuntala.—[Falls at the feet of her father.]

Kasyapa.—May you have what I wish (for you).

Sakuntala.—[Approaching her friends.] Friends, embrace me both of you, at one and the same time.

The two companions.—[Doing the same.] Friend, if the king be slow in recognising (you), show him this ring with his own name engraved on it.

Sakuntala.—I shudder at this instruction of yours.

The two companions.—Do not fear. It is affection which suspects evil (even where there is none).

Sarangarava.—Let your ladyship make haste. The sun has already entered the second period of the day.

काश्यपः । चिराय चतुरन्तमहौसपदौ भूत्वा, अप्रतिरथं दौष्यन्ति तनयं निवेश्य, तदर्पितकुटुम्बभरेण भर्त्ता सार्द्धं शान्ते अस्मिन् आश्रमपदे पुनः पदं करिष्यसि ॥२०॥

चिराय बहुकालं व्याप्य चत्वारः अर्थावाः अन्तः सौमा यस्याः सा चतुरन्ता तादृशी महौ तस्याः सपदौ भूत्वा, चिरं रात्रः महिषी भूत्वा इत्यर्थः, नास्ति प्रतिरथं प्रतिहन्तौ यस्य सः अप्रतिरथः जगति एकवीरः इत्यर्थः तं दुष्यन्तस्य अपत्यम् पुमांसं दौष्यन्ति (अतः इज्) तनयं पुत्रं निवेश्य राज्ये अभिषिच्य, तस्मिन् पुत्रे अर्पितः न्यस्तः कुटुम्बानां आत्मीयानां भरः पालनभारः येन तेन भर्त्ता पत्या सार्द्धं सह शान्ते, श्रमरसप्रधाने अस्मिन् आश्रमे पुनरपि पदं स्थानं पदं व्यवसितवाणस्थानलक्षाङ्गि-वस्तुषु इत्यमरः करिष्यसि ; अत्रैव आगत्य वानप्रस्थधर्मं चरिष्यसि इत्यर्थः ॥ २० ॥

Change of voice.—सपदया...पदं करिष्यते कारिष्यते वा ।

गीतमी । परिहृयते, जह्वातेः कर्मकर्तरि लट् ।

अथवेति केनचित् व्याजेन एषा विलम्बिष्यते इत्यर्थः ।

काश्यपः । वत्से तपसः अनुष्ठानं आचरणम् उपरुध्यते व्याहन्यते । होमवेला वर्धते ; अत्र विलम्बिषु नाहमलमिति तात्पर्यम् ।

शकुन्तला । [भूयः पितरमाश्रिष्य] महिषीगदुःखं माजीगणः क्रुद्धपराकादिभिः नितरां क्लिष्टं शरीरं मददुःखेन भूयो मा तापय । उत्कण्ठेति अन्नं योगात् क्तो ल्यप् उपसर्गपूर्व्यात् ।

काश्यपः । [निश्वासं परित्यज्य] ।

वत्से त्वया रचितपूर्व्वं उटजहारि विरुद्धं नीवारवलिं विलोकयतः मम शोकः कथं नु शनं एष्यति ॥ २१ ॥

अयि वन्से लया पूर्वे रचितं इति रचितपूर्वे मयूरव्यसकादयश्चेति निपातनात् समासः चरट भूतपूर्वे इति निर्देशात् पूर्वशब्दस्य परनिपातः प्रदत्तमित्यर्थः चटञ्जस्य पर्णशालायाः हारि हारदेशे विरुद्धं जातम् अङ्कुरितं नीवारस्य दृष्यमानविशेषस्य बलिं पूजार्थं उपहारं विलोकयतः पश्यतः प्रसङ्गक्रमेण त्वा स्मरतश्च मे शीकः कथं शमं शान्तिं एष्यति प्राप्स्यति ; न कथमपि मे शीकी लयं गमिष्यति इत्यर्थः ।

Change of voice.—...शीकेन शमः कथं एष्यते आयिष्यवाते ।

हारशब्दः हलन्तः स्त्रीलिङ्गः । रीकृतेः क्तः कटः ।

सखी । [शकुन्तला विलोक्य] हा धिक् हा धिक् अन्तर्हिता शकुन्तला वन-
राज्या । राजिः श्रेणी ।

काश्यपः । सह धर्म्यं आश्रमधर्म्यं चरति या सा सहधर्म्यचारिणी शकुन्तला ।
निगृह्य निरुध्य ।

उभे । विरहितं त्यक्तं रहयतेः कर्मणि क्तः । शून्यं जनशून्यं जीर्णारण्यमिव ।

काश्यपः । खेदस्य प्रवृत्तिः प्रसरः एवं पश्यति या सा एवंदर्शिनी स्निग्धजनस्या-
भावे जगत् शून्यमिव प्रतीयते इति खेदस्य धर्म्यः । [विमर्शेन चिन्तया सह वर्तमानं
इति सविमर्शं चिन्तामन्यरम्] हन् इति हर्षे स्वस्थस्य भावः स्वास्थ्याम् स्वस्थ्यन्तता ।

कन्या परकीय एव अर्थः अद्य तां परिग्रहीतुः संप्रेष्य मम अयं अन्तरात्मा
प्रत्यर्पितन्यास इव प्रकामं विशदः जातः ॥ २२ ॥

कन्या ऊढा दुहिता परस्य अयं इति परकीयः अन्यदीयः एव वृद्धात् कुरति कृप्रत्ययः
कुक् च, अर्थः ; अन्यस्य न्यस्तं धनमिव । ताम् कन्यां अद्य परिग्रहीतुः स्वामिनः
सकाशमित्यध्याहारेण व्याख्येयम्, यद्वा सम्बन्धमात्रविवक्षया षष्ठी, संप्रेष्य प्रेथ्य मम
अयं अन्तरात्मा प्रत्यर्पितः प्रतिदत्तः न्यासः निक्षेपः न्यस्तं धनमित्यर्थः येन स तादृशः
इव प्रकामं अत्यर्थं विशदः निर्मलः निश्चिन्तः जातः । प्रेरणकर्मणः अन्तरात्मनि
आरोपात् एककर्तृकत्वनिर्वाहः ॥ २२ ॥

[निष्क्रान्ता. सर्वे ।]

N. B.—This stanza furnishes a clue to ascertaining the high moral character of the holy sage Kanwa

शकुन्तला । [आज्ञमेव अभिमुखी इहेय ।] पिताः, कवे पुनराय तपोवनं देखि ?
काशप । पुनः—बहुकालं वाणिज्यं चतुरर्णववेष्टितं पृथिवीं संपत्नी इहेय । अष्टाद्विंश
वीरं द्रुवास्तुतनयके राज्ञे निवेशितं करतः एवम् पुत्रे कुटुम्बपालनकारं अर्पणपूर्वकं
अग्नीं संहतं एहि शास्त्रं आज्ञामे पुनराय वासं करिबे ।

गौतमी । वयसे, गमनेन समयं अतिक्रान्तं हय ; पिताके निवृत्तं कर । अथवा
बिलम्ब इहेलेण ए वारंवारं एहेरूपं बलिबे ; अतएव आपनि निवृत्तं हउन ।

কান্তপ। বৎসে, তপস্তার অমুষ্ঠানের ব্যাঘাত হইতেছে।

শকুন্তলা। [পুনরায় পিতাকে আলিঙ্গন করিয়া] আপনার শরীর তপশ্চরণ হেতু পীড়িত ; আমার জন্ত অতিশয় উৎকর্ষিত হইবেন না।

কান্তপ। [নিবাসত্যাগপূর্বক] বৎসে, তুমি পূর্বের পর্ণশালার দ্বারে নীবার দ্বাঞ্চা দ্বারা যে পূজোপহার দিয়াছিলে এবং যাহা এক্ষণে অঙ্কুরিত হইয়াছে তাহা দেখিয়া কিরূপে আমার শোকশান্তি হইবে ?

গমন কর, তোমার পথ মঙ্গলময় হউক।

[শকুন্তলা এবং সহগামিগণ নিষ্ক্রান্ত]

সখীষয়। [শকুন্তলার প্রতি দৃষ্টিপাত করিয়া] হায় ! হায় ! শকুন্তলা বনশ্রেণীদ্বারা অন্তর্হিত হইলেন।

কান্তপ। [নিবাসত্যাগপূর্বক] অনন্যসে, তোমাদের সহিত যিনি ধর্ম আচরণ করিতেন তিনি গমন করিয়াছেন ; শোকনিরোধপূর্বক আমার অনুসরণ কর।

[গমন করিলেন]

উভয়ে। পিতঃ, শকুন্তলাবিহীন, শূন্য তপোবনে যেন প্রবেশ করিতেছি।

কান্তপ। স্নেহ এইরূপই দেখিয়া থাকে। [চিন্তাকুলভাবে গমন করিয়া] আঃ আজ শকুন্তলাকে পতিগৃহে পাঠাইয়া স্বাস্থ্যলাভ করিলাম।

কারণ—কন্তা পরের সামগ্রী, অদ্য সেই কন্তাকে ভর্তৃনমীপে প্রেরণ করিয়া আমাব এই চিন্তা যেন স্তম্ভ পদার্ব প্রত্যর্পণপূর্বক অত্যন্ত নির্মল ও নিশ্চিন্ত হইয়াছে।

[সকলে নিষ্ক্রান্ত]

Sakuntala.—[*Standing with her face towards the hermitage*].
Father, when shall I see the hermitage again ?

Kasyapa.—Listen ;

Having lived for a long time as the rival (as wife) of this earth of which the boundary are the four oceans, and placing the matchless, Dushyanta-begotten son (on the throne), you will again set foot in this hermitage with your husband, by whom the burden of the family shall have been placed on his son.

Gautami.—The time of our journey wears away. Allow your father to return or let your reverence go back, for she will be again and again speaking these things, whatever delay it may cause.

Kasyapa.—My child, the observance of penance is about to be obstructed.

Sakuntala.—[*Embracing her father again*]—This body of my

father has (already) suffered much from the practice of penance. Do not, therefore, sorrow much on my account.

Kasyapa.—[*With a sigh*]. Ah ! my child ! How will my sorrow come to its end, when I shall see the sacred offering of the Nibara grains, made previously by you at the door of the cottage, and now sprouting up ? Go now, may your path be free from dangers. [*Exeunt Sakuntala and her attendants.*]

The two companions.—[*Looking at Sakuntala*]. Alas ! Alas ! Sakuntala has been hidden by the row of trees.

Kasyapa.—[*With a sigh*] Anasuya, your companion in the practice of religious rites has gone. Check your sorrow and follow me. [*Walks away*].

Both the friends.—Father, we enter the sacred grove, a desert, as it were, being left by Sakuntala.

Kasyapa.—The course of affection views (every thing) in this light. [*Walking thoughtfully*]. Having sent Sakuntala to her husband's, I have now got ease. For,—a daughter is but the property of another. Having sent her today to her husband, my soul has become free from anxiety as on returning (to the owner) the property held in trust.

[*Exeunt all.*]

End of the 4th Act.

पञ्चमोऽङ्कः ।

विदूषकः । [कर्णं दत्वा] भो वयस्य सङ्गीतशालान्तरे अवधानं देहि । कल-
विशुद्धायाः गीतेः स्वरसंयोगो श्रूयते । जाने तदभवती हंसपदिका वर्णपरिचयं
करोतीति ।

सङ्गीतस्य शाला गृहं तस्य चान्तरे अभ्यन्तरे अवधानं मनःसंयोगं देहि । सङ्गीत-
शालामध्यात् उत्तिष्ठत् गीतमाकर्णयितुमवहितो भव । कला मधुरा विशुद्धा
निर्दोषा च तस्याः कलविशुद्धाया गीतेः स्वरसंयोगः स्वरसम्बन्धः श्रूयते । हंसपदिका
वाद्यः पद्मन्तरम् । वर्णस्य गीतिक्रमस्य भेदे गीतिक्रमे चिन्ने वर्णः, गीतिक्रमे स्तुतो
भेदे वर्णशब्दः प्रयुज्यते इति ज्ञेयाशुधः । वर्णो बिजादिशुक्लादियशोगुणकयासु च ।

श्रुतौ ना न स्त्रियां भेदरूपाक्षरविलेपने ॥ इति मेदिनी । परिचयः अभ्यासः तं वर्षपरिचयं गानक्रियाभ्यासं करोति ।

राजा । आकर्णयामि इति वर्त्तमानसानीये वर्त्तमानवदा इति भविष्यति लट् ; यद्वा यावत्पुराणिपातयोर्लट् इति लट् ।

आकाशे इति—

अभिनवभधुलोलुपस्त्वम्
तथा परिचुस्वा चूतमञ्जरौ ।
कमलवसतिमावनिर्वृती
मधुकर विष्कृतीऽसि एनां कथम् ॥

हे मधुकर, हे भमर, हे कामुक इति च ध्वन्यते, मधुव्रते मधुकरः कामुकेऽपि प्रकीर्तितः इति विश्वः ; अभिनवं प्रत्यय यत् मधु पुष्परसः अधररस इति गूढोऽर्थः । तत्र लोलुपः लुब्धः त्वं चूतस्य आमस्य मञ्जरौ मुकुल तथा तादृशं सप्रणयं परिचुस्वा, कमले वसतिः वासः तथा एव नतु रसास्वादेन निर्वृतं सुखितः एनां चूतमञ्जरौ कथं विष्कृतः असि । ज्ञानार्थस्य गत्यर्थे पर्यवसानात् कर्त्तरि क्तः यद्वा आदिकर्मणि कर्त्तरि क्तः गीतेनानेन राज्ञः शकुन्तलाविस्मरणमुल्लिखितम् । यङ्लुगन्तात् लुभधातोः कर्त्तरि अच् भव्य पत्वम् । लुब्धोऽभिलाषुकं लुब्धकं समी लोलुपलोलुभी इत्यमरः । कमलवसतिश्च्युता च्युते मावच्प्रत्ययः नतु मयूरव्यंसकादिङ्गात् समासः तथात्वे समासान्तरं न भवति ।

राजा । अहो इति आश्चर्यं अव्ययम्, रागं अनुरागं परिवहति चरति खवतीति यावत् या सा रागपरिवाहिणी अनुरागस्तु गीतिः ।

विदूषकः । गीतितात्पर्यं किमवबुद्धं त्वया ।

राजा । [स्मितं कृत्वा] अयं जन हंसपदिकालक्षणः सकृत् एकवारं कृतः प्रणयः येन सह यस्मिन् वा इति सकृत्कृतप्रणयः । देवीं वसुमतीं मण्डिषीं अन्तर्देषं विना क्षणमपि नान्यत्र तिष्ठामिति प्रतिज्ञानिमित्तं अस्याः हंसपदिकाया उपा-
लम्भनं तिरस्कारं गतीऽपि प्राप्तीऽपि । अतः वयस्य त्वं हंसपदिकायाः सकाशं गत्वा मम वचनमनुसृत्य तां ब्रूहि “यदहं सम्यक् निर्भर्त्सितोऽस्मि इति ।” उपा-
लम्भः तिरस्कारः उपाङ्पूर्वात् लभेर्घञ् ।

विदूषकः । तथा हंसपदिकया परकीयैः सखीसम्बन्धिभिः हस्तैः गृहीतस्य शिखण्डके शिरसि ताड्यमानस्य आह्वयमानस्य मे इदानीं वीतरागस्य विषयवासना-
ग्रन्थस्य अप्सराभिः सुरनारीभिः गृहीतस्य इव मीनः मुक्तिः परिवाणमिति यावत् निर्वाणमन्यद्वा नास्ति । मीनः शब्दः अत्र शिष्टः । शिखण्डके इति अवच्छेदे सप्तमी ।

রাজা। নাগরিকস্বয়ং বসিকলস্বয়ং ব্রহ্মি: আশ্বাচ: তথা ব্রহ্মি নাগরিকস্বয়ং।

[তাহার পর আসনস্থিত রাজা ও বিদূষকের প্রবেশ]

বিদূষক। [শ্রবণ করিয়া] বয়স্তু, সঙ্গীতশালায় দিকে মনোযোগ দেন। মধুর বিশুদ্ধ গীতালোপ শুনিতে পাওয়া যাইতেছে। বোধ হয় দেবী হংসপদিকা রাগাভ্যাস করিতেছেন।

রাজা। মৌনাবলম্বন কর, শ্রবণ কর। [আকাশে গীত হইতেছে]

হে মধুর, তুমি অভিনব মধুলোলুপ। চুতমঞ্জরীকে সেরূপে চুম্বন করিয়া এক্ষণে কমলবাসে সুখী হইয়া ইহাকে কিরূপে বিস্মৃত হইলে ?

রাজা। [দীর্ঘ হাস্ত করিয়া] এই ব্যক্তির সহিত একবার মাত্র প্রণয় করা হইয়াছে। ইহার নিকট হইতে দেবী বসুমতীর জন্ত বিশেষ তিরস্কার প্রাপ্ত হইয়াছি। বয়স্তু আমার বাক্যানুসারে হংসপদিকাকে বল, যে আমি যথেষ্ট ভিন্নস্বত্ব হইয়াছি।

বিদূষক। আপনি যেরূপ আদেশ করেন। [উঠিয়া] বয়স্তু অপরোগৃহীত মুমূর্ষুর স্তায় তাহার কর্তৃক অস্ত্রের হস্তের দ্বারা গৃহীত এবং মস্তকে তাড়্যমান আমার মুক্তির সম্ভাবনা নাই।

রাজা। যাও, নাগরিকের ভাবে ইহাকে বল।

বিদূষক। আর উপায় কি ? [নিষ্ক্রান্ত]।

Then enter Vidushaka and the king sitting on a seat.

Vidushaka.—[*Listening.*] Give attention, O friend, to the interior of the music-room. Notes of sweet and faultless music are heard.

I think the lady Hansapadika is practising the notes.

King.—Hush ! (Be quiet.) I listen.

[*Sings in the air.*]

O Bee, greedy of fresh honey as you are, how have you, after having kissed the mango-blossom in that way, forgotten it, being contented (now) by a mere stay in the lotus ?

King.—Oh ! A strain overflowing with passion.

Vidushaka.—Do you understand the meaning of the words in the song ?

King.—[*Smiling.*]—This person has for once been made love to ; from her I have got a good censure in reference to queen

Vasumati. Friend Madhavya, tell Hansapadika, using my words that I am sharply reproached.

Vidushaka.—What your Majesty commands (will be done). [*Rising*]. O friend ! caught hold of by the hair and beaten by her through the hands of others, for me there is no (chance of) escape, as there is none of emancipation for an ascetic free from worldly attachment, when seized by a nymph.

King.—Go and communicate it to her in the fashion of a courteous person (a gallant).

Vidushaka.—What help is there ? [*Exit*].

राजा । [आत्मगतम्] इष्टः अभिमतः दयितः इत्यर्थः स चासौ जनश्रेति इष्टजनः प्रियजनः तेन विरहः तस्मात् ऋते विना प्रियविरहं विनापि, दुःखकारणे अवियमानेऽपि, किमिति गीतश्रवणात् अर्थमुन्मनायमानोऽस्मि ।

‘अथवेति -- औत्सुक्यस्य हेतुमुपन्यस्यन्नाह—

रम्याणि वीक्ष्य, मधुरान् शब्दान् निश्चय्य च सुखितोऽपि जन्तुः पर्युत्सुकीभवति इति यत् तत् नूनं भावस्थिराणि जननान्तरसौहृदानि चेतसा अबोधपूर्वं अरतिः॥२॥ रम्याणि नयनसुभगानि मनोरमाणीति यावत् वस्तूनि वीक्ष्य दृष्ट्वा मधुरान् मनोहरान् शब्दान् गीतध्वनीन् निश्चय्य आकर्ष्य, च सुखं जातमस्य इति सुखितः तारकादित्यापि तच्च ; दुःखकारणाभाववान् जन्तुः प्राणौ अपर्युत्सुकः पर्युत्सुकः भवति इति पर्युत्सुकीभवति परिदुर्गन्धनाशमानः पर्याकुलः इति यावत् भवति इति यत् तद्वृत्तिं निश्चितमेव भावे अन्तर्हृदये स्थिराणि हृदानि यद्वा भावैः वासनाभिः स्थिराणि निश्चलानि जन्मसहस्रैरपि दूरीकर्तुमशक्यानीति भावः, अन्यत् जननं जन्म इति जननान्तरं जन्मान्तरं तत्र सौहृदानि, प्रणयादीनि सुहृदयशब्दान् अणिज्जते सौहृदपदं सिद्धम्, हृद्भग्नमिच्छते पूर्वपदस्य च इति सूत्रस्य नादावसरः तथाच वामनः “सौहृददीर्घद-शब्दावपि हृद्भावात्” हृदयस्य हृत्तेखयदण्णासेषु इति ह्रस्वावः । चेतसा मनसा, अबोधपूर्वं विषयविशेषज्ञानाभावपूर्वं अरतिः । तथाचोक्तं कविना मनी हि जन्मान्तर-संज्ञेतिशम् । अत्र विशेषे प्रस्तुते सामान्योक्तेरप्रशंसा । वस्तुतिलोकावृत्तम् तद्वच्चम् ज्ञेयं वस्तुतिलकं तभजा जगौगः ।

Change of voice.—सुखितेनापि जन्तुना पर्युत्सुकीभूयते।...अर्थेते... सौहृदानि ।

N. B. In this sloka the poet speaks of the view that human beings have faint recollections of the occurrences and experiences of an ante-natal existence. And it brings to mind

Wordsworth's celebrated Ode on the Immortality of the Soul.
The following lines have a parallel idea :—

"Hence in a season of calm weather,
Though inland far we be,
Our souls have sight of that immortal sea
Which brought us hither ;
Can in a moment travel thither ;—
And see the children sport upon the shore,
And hear the mighty waters rolling evermore."

The leading idea is thrown out in :—

"Our birth is but a sleep and a forgetting.
The soul that rises with us, our life's star,
Hath had elsewhere its setting,
And cometh from afar ;
Not in entire forgetfulness,
And not in utter nakedness,
But trailing clouds of glory do we come
From God, who is our home : "

[एवं ক্লিয়ন্ ভূতকৃতমানসিস্তি ।]

রাজা । [আসন্নগত] এই গীত শুনিয়া ইষ্টজনবিরহব্যতিরেকেও কেন অত্যন্ত উৎকণ্ঠিত হইলাম । অথবা সুখী ব্যক্তিও রমণীয় পদার্থ অবলোকন করিয়া এবং মনোহর শব্দ শ্রবণ করিয়া যে উৎকণ্ঠিত হয়, তাহা নিশ্চয় হৃদয়ে দৃঢ়-অঙ্কিত পূর্ব-জন্মান্তরীণ সৌহার্দের বিষয় অজ্ঞানপূর্বক চিন্তের দ্বারা স্মরণ করে (এই জন্ত) । [উৎকণ্ঠিতভাবে রহিলেন] ।

King.—[*Aside*]. On hearing this song, why have I become anxious, even without separation from beloved persons ? Or,—

That even a happy being seeing beautiful objects, and hearing sweet sounds, becomes anxious is because he recollects unconsciously in mind the affection of other lives, deeply seated in the heart. [*Sits pensive.*]

[ততঃ প্রবিশতি কল্কজী]

কল্কজিতম্বনং যথা—অন্যঃপুংসরী হৃদী বিদ্রী যুগ্মবদ্যাদিত্যি ।

सर्वकार्यार्थकुशलः कञ्चुकीत्यभिधीयते ।

अरावैकव्ययुक्तेन विशदगामेय कञ्चुकी ।

कञ्चुकी बारवाणोऽस्त्रीत्वमरः कञ्चुकः विद्यते यस्य सः कञ्चुकी ।

कञ्चुकी । अहो इति आश्चर्य्यं अहम् ईदृशीं अरावतां अवस्थां प्राप्नोमि ।

आचार इति—

मया अवहितेन राज्ञः अवरोधदृष्टेः आचार इति या वेदयष्टिः गृहीता, बहुतिथे काले गते सा एव प्रस्थानविक्रमगतेः मम अवलम्बनार्था जाता ॥३॥

मया सावधानेन नृपस्य अन्तःपुरेषु आचारः इति सादृशेन अन्तःपुराधिकृतेन वेद-यष्ट्या कर्तव्यमिति नियमात् हेतोः या वेदयष्टिः गृहीता स्वीकृता, सा एव वेदयष्टिः बहुतिथे वङ्गणां पूरणे काले गते सति प्रस्थाने गमनसमये । विक्रमा वार्धकात् विक्रता विसंशुलितयावत् गतिः यस्य तस्य मम अवलम्बनाय आश्रयाय इयं इति अवलम्बनार्था, अर्थेन सङ्गं नित्यसमासः सर्व्वलिङ्गता च यद्वा अवलम्बनमेव अर्थः प्रयोजनं यस्याः सा तादृशी जाता ।

वङ्गणां पूरणः इति वाक्ये “वङ्गपूगणसङ्घस्य तिथुक्” इति उटि तिथुक् । The following bases viz. वङ्ग, पूग, गण and सङ्घ admit of the augment तिथुक् in the presence of suffix उट् ।

Change of voice.—अहं अवहितः यां वेदयष्टिं गृहीतवान् तथा एव अव-लम्बनार्था जाता ।

देवस्य राज्ञः धर्मकार्यं अनतिपात्यं कामं मयैतदनुमन्तव्यम् । अकामानुमतौ कामम् । तथापि अधुनैव धर्मस्य आसनं तस्मात् धर्माधिकारणात् आगतस्य राज्ञः पुनरपि उपरोधं क्लेशं करोति पौडां जनयति यत् तत् कलशशिष्याणां आगमनं विज्ञापयितुं नीतुसहि न प्रभवामि । अथवा लोकस्य तन्त्रं “तन्त्रं स्वराष्ट्रचिन्तायां आवापः परचिन्तनेः” लोकपालनं तद्रूपः अधिकारः कर्तव्यं कर्म अविश्रमः नास्ति विश्रमः विरामो यस्मिन् स तथोक्तः । लोकपालनमेव येषां कर्म ते कदापि विश्रम-सुखं न लभन्ते इत्यर्थः विपूर्वात् श्राम्यतेर्घञ् विश्रमः “नीदात्तोपदेशस्य श्रान्तस्या-नाचमेः” इति वृद्धिप्रतिषेधः ।

एतदेव प्रपञ्चे नाहं भानुरिति—

भानुः सङ्गत्युक्ततुरङ्ग एव, गन्धर्वः रात्रिन्दिवं प्रयाति, शेषः सदैव आहितभूमि-भारः ; षष्ठांशहतेः अपि एषः धर्मः ॥ ४ ॥

“भानवोऽर्कश्चराश्रवः,” भानुः सूर्यः सङ्गत्युक्तवारं युक्ताः तुरङ्गाः तुरं गच्छन्ति इति मनेः खञ् । उद्वेगदभावात् टैर्लोपः पक्षे तुरङ्गमाः येन यस्य वा तादृशः एव, नियतमेव जीजिताश्वेन रथेन समति इत्यर्थः । गन्धर्वः वायुः रात्री च दिवा च

इति सप्तम्यर्थे हन्ते अचतुरादिभूषेण निपातितम् रात्रिन्दिवं बहुनिर्गमं प्रयाति ।
सदागतिः सदैव बहुति नास्य कदापि विग्रमः । शेषः अनन्तः सदा अनिश्चयेव
आहितः भारीयितः भूमेः भारः यस्मिन् ताडयः सततमेव भूभारवहति । षष्ठः
अंशः वृत्तिः वर्त्तनं यस्य तस्य षष्ठांशवृत्तेः राज्ञः अपि एष एव धर्मः अविश्रान्तमखेदं
प्रजापालनमेव राज्ञः धर्मः । एकस्यैव धर्मस्य सर्वत्र पृथङ्निर्देशात् प्रतिवस्तूप-
मालङ्कारः सा च प्रतिवस्तूपमा मालारूपा । दुष्यन्ते इति विशेषे वक्तव्ये सामान्येन
निर्देशात् अपस्तुतप्रशंसा च । इन्द्रवज्राहतम्, यदि तौ जगौग इति लक्ष्यम् ।

Change of voice.—गन्धर्वेन प्रयायते ।

यावदिति, निधीगम् स्वकर्तव्यम् राज्ञे विज्ञापनमित्यर्थः । प्रजा इति प्रजाः स्त्राः
प्रजा इव तन्मयित्वा आन्तमनाः सन् यूथानि सञ्चार्य रविप्रतप्तः द्विपेन्द्रः दिवा शीतं
स्थानमिव विविक्तं निषेवते ॥५॥

एषः नरपतिः प्रजाः प्रकृतिपुञ्जान् स्त्राः प्रजा सन्ततीरिव प्रजा स्यात् सन्तती
जने इत्यमरः तन्मयित्वा पालयित्वा आन्त मनो यस्य सः, आन्तमनाः स्त्रिप्रमानसः
क्लान्तः इति यावत्, यूथानि हसिदलानि सञ्चार्य इतस्ततः भ्रमयित्वा रविणा लक्ष्मणा
आवपेन प्रतप्तः शब्दां मुखेन नासिकया च पिबन्ति ये ते द्विपाः तेषु इन्द्रः इव इति
द्विपेन्द्रः यूथप्रतिः दिवा शीतं क्षायामखितत्वात् सुखस्यर्थे स्थानमिव विविक्तं विजनं
निषेवते । द्विपेति सप्तम्यर्थे अव्ययम् । “परिनिविभ्यः सेवसितसयसिबुसहसुट्-
स्तुस्वचाम्” इति निपूर्वस्य सेवधातो षत्वं । उपमालङ्कारः । इन्द्रवज्रोपेन्द्रवज्रयोः
सङ्कररूपा उपजातिः ।

Change of voice.—आन्तमनसा...रविप्रतप्तेन...द्विपेन्द्रेण इव...निषेव्यते ।

[उपसृज्य समीपमुपगम्य] उपत्यकाद्रेरासन्ना ऊर्ध्वं भूमिरधित्यका इत्यमरः
“उपाधिभ्यां त्यकन्नासन्नाच्छ्रयौ ।” Let the affix त्यक्न् be appended to उप-
and अधि, when the meaning is “adjacent” and “high up” res-
pectively. उपत्यकायां हिमवतः आसन्नभूमौ यदरण्यं तत्र वसन्ति ये ते तथोक्ताः
काश्यपस्य कश्यपस्य सन्देशं वार्तां संवादं इति यावत् गृहीत्वा कैश्चन स्त्रीभ्यां सह
वर्त्तमानाः इति सस्त्रीका नट्यातयेति समानान्तः कः तापसाः सम्प्राप्ताः उपस्थिताः ।
Feminine bases of the नदी class and bases ending in च्छ admit
of the augment क in the बहुव्रीहि compound. शुलेति इत्येतत् शुला यत्
कर्तव्यं तद्वेशी निशिनोतु ।

[ताहारं पत्रं कङ्करीयं अवेनम्] ।

कङ्करी । अहो, आमि एतन्न अवह्वा एतन्न इहैतन्निहि ।

(বেত্রগ্রহণ) আচার, এই হেতু রাজার অন্তঃপুংগুহে আমি বেত্রযষ্টি সাবধান হইয়া গ্রহণ করিয়াছিলাম; বহুকাল অতীত হওয়ায় সেই বেত্রযষ্টি এক্ষণে গমনসময়ে আমার গতি স্থগিত হওয়ায় আমার অবলম্বনের জন্ত হইয়াছে।

ধর্মকাণ্ডা রাজার সর্বদা অনুলজ্বলিত বটে, কিন্তু মহারাজ এইমাত্র বিচারসদন হইতে উদ্রিয়া আসিয়াছিলেন; পুনরায় ক্রেশদায়ক কণ্ঠশিষ্যাদিগের আগমনবর্তী নিষেধন করিতে সাহস হইতেছে না। অথবা প্রজাপালনরূপ কর্তব্যকাণ্ডে বিশ্রাম নাই। সূর্য্য একবার মাত্র রথে অশ্বযোজনা করিয়া নিরত পরিভ্রমণ করেন। বায়ু দিশারাজি বহিতেছে, শেষ সর্বদাই ভূমিভার বহন করেন, ষষ্ঠাংশবৃষ্টি নরপতিয়ও এই ধর্ম।

আপনার কর্তব্যানুষ্ঠান করি। [অগ্রসর হইয়া এবং বিলোকন করিয়া]

হস্তদলকে ইত্যন্ততঃ ভ্রমণ করাইয়া রৌদ্রসমুদ্র যুগপতি ধ্বংস শীতল স্থান আশ্রয় করে, প্রভৃৎ সেইরূপ প্রকৃতিবর্গকে স্বীয় অশক্তির স্থায় পালন করিয়া পরিশ্রান্ত হইয়া বিজনসেবা করিতেছেন।

[সমীপে গমন করিয়া] মহারাজের জয় হউক; হিমালয়ের উপত্যকারণ্যবাসী তপশ্বিগণ স্ত্রীলোক সমভিষাহারে কাশ্মিরের সংবাদ লইয়া আসিয়াছেন, ইহা শ্রবণ করিয়া বাহা কর্তব্য হয় করুন।

[*Then enter Kanchuki (a liveried servant) the chamberlain.*]

Kanchuki—Alas ! to such a condition I have come !

The same staff, which was borne by me with care in the harem of the king, as a matter of form, has now, after the lapse of considerable time, come to serve as a support to me whose steps totter (or falter) in walking.

Certainly a matter of sacred duty must not be neglected by His Majesty ; yet to him, who has but now left the judgment-seat, I do not feel willing to communicate the arrival of Kanwa's disciples, that would give him trouble (by detaining). But the duty of ruling the people has no rest. The Sun has his horses yoked but once ; the wind blows day and night ; *Sesha* (the king of serpents) has the burden of the earth always and for ever placed upon him ; and even so is the duty of him whose means of subsistence is the sixth portion (of the produce of the land). Well, I will do my duty. [*Walking and looking about*]. Here is His Majesty, who having attended to the affairs of his subjects as of his own children, now reposes, with mind worn out, in solitude ; even as a lord of elephants, having led his herd and being heated by

the sun in the day, betakes himself to a cool place. [*Advancing*] Victory to the king ! Certain hermits, inhabitants of the forest adjoining the Mountain of snow, have arrived, accompanied by women,—and bearing a message from Kasyapa. On this, your majesty is the authority.

राजा । [आदरेण गौरवेण सह वर्त्तमानं यथातथा इति सादरं] काश्यपस्य कलस्य सन्देशं वाचां हरन्ति ये ते काश्यपसन्देशहारिणः ।

राजा । महचनात् इति लघ्वलोपे पञ्चमी । उपाधीति अस्मात् इति इङ्धातोः षञ् । युतेः वेदस्य सम्पत्तः इति श्रूतः वेदविहितः । तपस्विनां दर्शनं तस्य उचितः तस्मिन् तपस्विदर्शनोचिते पवित्रे इत्यर्थः । प्रतिपालयामि अपेक्षे । उष् समवाये, सङ्गमे च इति धातोः दैवादिकात् क्तः उचितः ।

राजा । अयिनां दक्षिणप्रभृतीनां शरणं गृहं ; “शरणं गृह्हरक्षिणीः,” तस्य मार्गः पन्थाः तम् ।

राजा । [अधिकारेण प्रजापालनरूपकर्तव्येन यः खेदः क्लेशः तं निरूप्य, अभिनीय इत्यर्थः] सर्वेष्वेव शरीरी अभिलषितं द्रव्यं लब्ध्वा मुदितः भवति । किन्तु नृपाणां अभिलषितसिद्धिः दुःखप्रधाना एव । राज्यस्य रक्षकक्षेत्रः सदैव नृपैरनुभूयते इत्यर्थः ।

औत्सुक्यमिति प्रतिष्ठा औत्सुक्यमात्रं अवसाययति, लब्धपरिपालनवृत्तिः क्लिप्ता-
त्येव, राज्यं स्वहृत्सुहृत्तदङ्घ्रं आतपत्रं इव यथा अमाय तथा अतिश्रमापनयनाय न ॥ ६ ॥

प्रतिष्ठा गौरव सुपालनजन्या ख्यातिरित्यर्थः औत्सुक्यमात्रं उत्कृष्टमात्रं, मम शासनेन निर्वृत्ते लोको न वेति उत्कृष्टमात्रेव अवसाययति, नाशयति शमयति इति यावत् ; यद्वा प्रतिष्ठा राज्ये प्रतिष्ठा सिंहासनाधिरौढमनित्वार्थः इति व्याख्यानं । लब्धस्य अभिमतस्य राज्यस्य परिपालनवृत्तिः परिपालनकर्त्तव्यं, क्लिप्तात्येव, क्लेशयत्येव, सातिश्रया पीडा जनयति इत्यर्थः । औत्सुक्यविनीद्वनरूपात् सुखात् पालनक्षेत्रः नरीयान् ; अतः राज्यं स्वेन हस्तेन धृतः दण्डः यस्य तत् स्वहृत्सुहृत्तदङ्घ्रं अकर-
धृतं आतपात् नायते यत् तत् आतपत्रं ह्रस्वमिव यथा अमाय क्लेशोत्पादनाय भवति तथा अतिश्रमस्य अपनयनाय नाशाय निरासाय इति यावत् ॥ भवति क्लेशोद्भूतः पक्ष राज्यालम्ब इति भावः । उपमालङ्कारः । वसन्ततिलकावृत्तम् ।

Cf. “Uneasy lies the head that wears a crown.”

अवसाययति इति स्यतेः ख्यन्तात् लटि रूपम् ; “शा ख्वा सा ह्वा व्या वे पा युक्” इति युक् । The roots शी, ह्री, सी, ज्ञे, व्ये, वे and पा (to drink) take श instead of प in the causative form.

সমাধ ইত্যথ চতুর্থী তাদর্শ্যে ; যদ্বা ভবতেরলমর্থ্যত্বাৎ নমঃস্বামীত্যাদিনা-
চতুর্থী । অপনয়নায ইত্যন তুমর্থাষ্ণ ভাববচনাদিতি চতুর্থী ।

Change of voice.—প্রতিষ্ঠা...অবসায়তে ।...বৃত্তা ক্লিষ্টয়তি । রাজ্যেন...
স্বাস্থ্যপদেণ...স্বহৃদ্ব্যতনদণ্ডেন ইব...ভূয়তে । ক্লিষ্টধাতুর্দিবাদিগণ্যোঃ লটি ক্লিষ্টয়তি,
ক্লিষ্টয়তি ; ক্রীয়াদিকস্যুপরাঐপদৌ ক্লিষ্টয়তি লুঙি অক্লিষ্টয়ত্ব অক্লিষ্টয়ত্ব ।

রাজা । [আদরের সহিত] কাণ্ডপের বার্তাবাহ ?

কঞ্চুকী । ই ।

রাজা । অতএব আমার বচনানুসারে, উপাধায় সোমরাতকে বল যে তিনি
স্বয়ং এই আশ্রমবাসীদেরকে বেনোক্ত বিধানানুসারে ; অর্চিত্ত করিয়া এবিষ্টে করাইবেন ।
আমিও তপস্বীদের সহিত সাক্ষাৎ করিবার যোগ্য স্থানে অপেক্ষা করিতেছি ।

কঞ্চুকী । দেব যেরূপ আদেশ করেন [নিস্ত্রাস্ত]

রাজা । [উত্থান করিয়া] বেজবতি, অগ্নিগৃহের পথ দেখাও ।

প্রতীহারী । দেব, এ দিকে আসুন, এদিকে আসুন ।

রাজা । [গমন করিতে লাগিলেন ; রাজ্যপালনক্ৰেণ অভিনয় করিয়া] সকলেই
অভিলষিত ব্রহ্ম প্রাপ্ত হইয়া সুখী হয় । রাজাদের কিস্ত অভিলষিত ক্রেশবহুলা ।

খ্যাতি উৎকণ্ঠামাত্র দূর করিয়া থাকে, লঙ্করাজের রক্ষাব্যাপার ক্রেশদায়ক ;
যেমন স্বহস্তধৃত ছত্র ক্রেশপানোদন না করিয়া প্রত্নাত শ্রমের নিমিত্ত হয়, রাজ্যও
সেইরূপ ।

King.—[*Respectfully*]. What ? Bearers of a message from
Kanwa ?

Kanchuki.—Yes.

King.—Inform then, in my name, the preceptor, Somarata, that
it behoves him to introduce those dwellers of a hermitage, after
having honoured them according to the form prescribed by the
Vedas ; while I too will wait (for them) in a place suited to the
visit (reception) of holy hermits.

Kanchuki.—As your majesty commands. [*Exit*]

King.—[*Rising*]. Vetravati, show the way to the chamber of
(the consecrated) fires.

Warder.—This way, liege, this way

King.—[*Walking on, expressing the cares of government*].
Every being becomes contented on getting its desired object ; but
the fulfilment of the desires of kings has rather sorrow in its train.

Success does only put an end to anxiety and eagerness. The

care of guarding what has been acquired gives pain. Like an umbrella the handle of which is held in one's own hands, a kingdom is not so much for the removal of fatigue, as 'for (the begetting of) toil.

प्रथमः । स्वसुखनिरभिलाषः प्रतिदिनं लोकोद्देशीः खिद्यसे, अथवा ते हन्तिः एवंविधैव । पादपः मूर्द्धा तौत्रं उष्णं अनुभवति ह्यायथा संश्रितानाम् परितापं शमयति ॥ ७॥

नास्ति अभिलाषः यस्य सः निरभिलाषः स्वस्य सुखे निरभिलाषः इति स्वसुख-
निरभिलाषः स्वसुखानुसम्भानात् विरतचेष्टः लोकस्य प्रजानां हृत्तोः प्रजामुखाद्य-
मित्यर्थः प्रतिदिनं प्रत्यहमेव खिद्यसे क्लेशमनुभवसि । देवादिकात् खिद्येः कर्त्तृ-
लट् । अथवा ते हन्तिः व्यापारः एव ईदृशी विधा प्रकारो यस्याः सा ; परार्थं
क्लेशानुभवाय एव तव सृष्टिः । एतदेव दृष्टान्तेन द्रष्टव्यं पादपी हन्तः मूर्द्धा शिरसा
तौत्रं अतिप्रखरं उष्णं घर्मं अनुभवति किन्तु ह्यायथा ह्यायादानेन संश्रितानां
आश्रितानां हन्तमूलस्थितानां परितापं उष्णनिवन्धनं क्लेशं शमयति अपगमयति ।
दृष्टान्तोऽलङ्कारः दृष्टान्तः पुनरेतेषां सर्वेषां प्रतिबिम्बनात् । मालिनीहन्तम् । लक्ष्यं
तूक्तं प्राक् । “षष्ठी ह्यनुप्रयोगे” इति लोकोद्देशीरित्येव वक्षी ।

Change of voice.—स्वसुखनिरभिलाषेण...खिद्यते ।...हन्त्या एवंविधया
भूयते ।...पादपेन...अनुभूयते ।...परितापः शम्यते ।

द्वितीयः । आप्तदण्डः विमार्गप्रस्थितान् नियमयसि, विवादं प्रशमयसि, रक्ष-
णाय कल्पसे । प्रजानां अतनुषु विभवेषु ज्ञातयः सन्तु नाम, वन्धुक्लृप्तं तु त्वयि
परिसमाप्तम् ॥ ८॥

आप्तः गृहीतः (आङ्पूर्वात् ददातेः कर्मणि क्तः) दण्डः येन सः लोकरक्षायै
धृतदण्डः त्वं विरुद्धे कुत्सिते मार्गे प्रस्थिताः तान् विमार्गप्रस्थितान् सन्ध्यागीर्गामिनः
उत्पथप्रवृत्तानि योषत् नियमयसि असदाचरणात् विरमयसि । विवादं दाया-
द्यर्थं कल्पसे प्रशमयसि सुविचारिण निवारयसि ; रक्षणाय लोकरक्षार्थं कल्पसे ;
उत्सहसे ; यद्वा रक्षति इति रक्षणः सन्ध्यादित्वात् लुः पात्वकः तस्मै कल्पसे
सम्पद्यसे ; सम्पद्यमानात् क्तृप्यादेः इति चतुर्थी । प्रजानां अतनुषु विपुलेषु विभवेषु
सन्तु ज्ञातय वन्धुजनाः सन्तु नामेति सम्भावनायां ; विपुलानि सम्पत्सुखानि
अनुभवन्तु नाम वन्धुजनाः । किन्तु वन्धुनां क्लृप्तं विपक्षाद्यादिकं त्वयि परिसमाप्तं
पर्यवसितम् । त्वमेव प्रजानां हितानुष्ठाने निरतीडसि इत्यर्थः । वन्धुभ्योऽपि
व्यतिरेककथनात् व्यतिरेकः व्यज्रते । हन्तु पूर्ववत् ।

नियमयसि इति यमेर्षिचि मितां क्रुसः इति क्रुसः अनुपसृष्टात् तुषी यमयति;
यामयति इति पदद्वयं भवति ।

Change of voice.—आप्तदृष्टेन विमर्गप्रस्थिताः नियम्यन्ते । विवाहः प्रशस्यते
रञ्जयाय क्लृप्याते । ...ज्ञातिभिः भूयताम्...वन्धुजन्येन परिसमाप्तेन भूयते ।

नेपथ्ये—वैतालिकद्वय । महाराजेश्वर जय हुँक ।

प्रथम । आपनि निजहृत्ते निःस्पृह इहैरा प्रतिदिन प्रज्जर जञ्ज द्रुःखशीकार
करितेहेन । अथवा आपनार व्यवहारइ एतेरूप । पादप निज मञ्जुकर्षारा
अतिप्रथमर रोज्ञ सह करे ; किञ्च छाया दान करिया आश्रित व्यक्तिदिगेश्वर क्लेश
निवारण करिया थाके ।

द्वितीय । आपनि विपथप्रस्थितदिगेश्वर दण्ड दिय विनीत करितेहेन, प्रजादिगेश्वर
कलह निवारण करितेहेन एवं लोकदिगेश्वर रक्षाव जञ्ज प्रभावसम्पन्न । प्रजादिगेश्वर
जातिगण विपुल विश्वेव समय (सुखभोग करिते) थाकूक ; किञ्च बहुर कार्थ
(विपण-जाणादि) आपनातेते परिसमाप्त इहैयाहे ।

[*Behind the scenes*].

Two Heralds.—May the lord, the king, be victorious.

First Hera'd.—Having no desire for your own comforts and happiness, you take trouble every day for the (weal of) the subjects, or rather the course of your conduct is of such a nature. The tree bears on its head the intense heat (of the sun); but allays by its shade the fatigue of those that have resorted to it.

Second Herald.—Holding the sceptre, you check those that have taken to evil ways; put an end to dissensions; and contribute to protection. Let the relations be in times of (i. e. to enjoy) abundant riches, but the duty of a relation of the subjects is finished (attained its consummation) in you.

राजा । क्लान्तं खिप्तं मनो येषां ते क्लान्तमनसः वयम्, बहुत्वमत्र अविवक्षितम् ।
पुनरपि अनवाः नवाः कृता इति नवीकृताः (त्विः) ध्वकर्षव्यञ्जितेन तरुणमुत्
साहमापादिता वयम् ।

प्रतीहारौ । अभिनवेन प्रथयेण सप्तार्जनेन सश्रीकः सुन्दरः सन्निहिता
ह्रीमस्य धेनुः यत्र सः सन्निहितह्रीमधेनुः अग्निशरस्य अलिन्दः वह्निहारपुरीवर्ती
भूमिप्रदेशः ।

राजा । [परिजनस्य स्तब्धे हस्तं निधाय] कृषीणां आगमनस्य की तु खलु
हेतुर्भवेत् ।

কিমিতি—উপোদতপসাং ব্রতিনাং তপঃ কিং তাবৎ বিগ্নৈঃ দূষিতং, ধর্ম্মারম্ভচরিত্ব
প্রাণিষু কেনচিত্ অসত্ চেष्टিতম্। আদীশ্বিত্ মম অপচরিতৈঃ বীৰুধাং প্রসবঃ
বিষ্টম্ভিতঃ ইত্যাকড়বহুপ্রতকৈ মে মনঃ অপরিচ্ছ্েটাকুলম্ ॥ ৫ ॥

উপোদং ধৃতং (বহুঃ ক্রঃ) তপো যৈঃ তेषাং উপোদতপসাং, ব্রতিনাং তাপসানাং তপঃ
কিং বিগ্নৈঃ অন্তরায়েঃ রাজসাদিभिঃ দূষিতং উপহৃতং, অথবা ধর্ম্মস্য অরম্ভং ইতি
ধর্ম্মারম্ভং তপোবনং তত্র চরন্তি যৈ তেধু প্রাণিষু বিষয়ে কেনচিত্ জনেন অসত্ অনার্য্য
চেष्टিতং আচরিতং; আদীশ্বিত্ চতাদী অথবেতি যাবৎ মম অপচরিতৈঃ পাপৈঃ বীৰুধাং
লতানাং প্রসবঃ পল্লবপুষ্পাদিঃ বিষ্টম্ভিতঃ প্রতিবদ্ধঃ কিং পুণ্যং “ফলং পত্রং চ হৃদাশাং
প্রসবং বিদুঃ” ইতি চরন্তি। উক্তম্—“রাজসোপচারাত্ পৃথিবী স্বল্যশস্য ভবেত্ কিল।
অত্যাযুধঃ প্রজাঃ সর্বা দরিত্রা ব্যাধিপীড়িতাঃ”—ইতি আকড়াঃ সম্ভাষাঃ বহুবঃ
ব্রতকাঃ সংগ্রহাঃ যস্মিন্ তন্ আকড়বহুপ্রতকৈ এবম্বিধৈঃ সংগ্রহৈঃ পূর্ব্বৈ মে মনঃ অপরি-
চ্ছ্েটকৈ নিশ্চয়াভাবেন আকুলং ব্যথিতং বর্ণতে। শ্রাদ্ধলবিকৌড়িতম্ হসম্। লচম-
মুগম্। বিপূর্ব্বাত্ প্যন্যাত্ সন্মুখাশীঃ কর্ম্মম্ভি ক্রঃ বিষ্টম্ভিতঃ।

প্রতীহারী। সুশীমন্তং চরিতং নন্দন্তি যৈ তে তাড়শঃ স্তম্ভয়ঃ সমাজযিতুং আগতাঃ।
সমাজযাতুরদন্তযুরাদিঃ সমাজযিতুং সংবীযিতুং সমাজযিতুমিত্যর্থঃ।

রাজা। আমার চিত্ত ক্লান্ত হইলেও পুনরায় নূতন উৎসাহে পূর্ণ হইলাম।
[গমন করিতে লাগিলেন]।

প্রতীহারী। এই অগ্নিগৃহের আলিঙ্গ (আলিসা) সম্প্রতি সম্মোহিত হওয়ায়
শুদ্ধ পরিকৃত হইয়াছে; ইহার সমীপে হোমধেনু সজ্জিত রহিয়াছে। ইহার উপরি
আরোহণ করুন।

রাজা। [আরোহণ করিয়া পরিজনদের অংশদেয় অবলম্বন করিয়া দাঁড়াইলেন]
বেত্রবতি, কি উদ্দেশে ভগবান্ কাশ্যপ আমার নিকট ঋষিদিগকে পাঠাইয়াছেন ?

তপঃপরায়ণ ব্রতীগণের তপস্রা কি রাক্ষসাদিবিঘ্নের দ্বারা প্রতিহত হইয়াছে;
অথবা কোন দুষ্টাঙ্গা ধর্ম্মারম্ভচারী প্রাণিগণের প্রতি অস্বাভাচারণ করিয়াছে; কিংবা
আমার পাপহেতু লতাদির পল্লবপুষ্পাদির উৎপত্তিনিবোধ হইয়াছে; এক্ষণ নানা
সন্দেহ সমুদিত হওয়ায় আমার চিত্ত কোনরূপ নির্ণয় করিতে না পারিয়া সমাকুল
হইয়াছে।

প্রতীহারী। ঋষিগণ আপনার সচরিত্রের প্রশংসা করিয়া সম্বর্জন করিতে
আসিয়াছেন এইরূপ বিবেচনা হয়।

King.—Weary as I was in mind, I have been refreshed.
[Walks on].

Warder.—Here is the terrace of the chamber of fire, beautiful

and clean by reason of its being recently swept ; and with the cow of sacrifice standing near it. Be pleased, my liege, to ascend.

King —[*Ascending, stands leaning on the shoulder of his attendant*]. Vetravati, with what object in view may the hermits have been sent to me by the holy sire Kasyapa? May it be that the rites of pious men practising austerities have been disturbed by obstacles ; or that evil has been done by some one to the animals roving in the grove of penance ; or that, through my sins, the growth of fruits etc. of the creepers have been obstructed ? My mind, with several doubts rising in it in this way, has become perplexed for want of decision.

Warder.—I believe, the hermits, the praisers of good deeds have come to pay their respects to your Majesty :—

[पुरस्कृत्य अगतः कृत्वा]

शार्ङ्गरवः । अहो महाभागः नरपतिः कामं अभिप्रस्थितिः, वर्णानां अपकृष्टः अपि कश्चित् अपथं न भजते, तथापि शश्वत् परिचितविविक्तेन मनसा अहं जनाकीर्णम् इदं हुतवहपरीतं गृहमिव मन्ये ॥ १० ॥

अहो आश्चर्यम्, महान् भागः यस्य स तथोक्तः अयं नरपतिः दुष्यन्तः कामं न भिन्ना स्थिति र्येन स अभिप्रस्थितिः, मर्यादापालकः, अस्य पालनगुणेन वर्णानां मध्ये अपकृष्टः ह्येनोऽपि कश्चित् न पत्याः इति अपथं तत् असत्पथं इत्यर्थः न भजते उन्मार्गगामी न भवति ; का कथा उत्कृष्टवर्णानामित्यर्थः अपिकारेण द्योत्यते । तथापि सर्व्वत्रैव सत्यग्व्यवहारदर्शनेन उद्देगकारणे असत्यपि, शश्वत्निरन्तरं परिचितं अभ्यस्तं विविक्तं जनशून्यस्थानं यस्य तेन तादृशेन मनसा । “इत्यभूत्तल्लघे” तृतीया करणे वा) चेतसा अहं जनैः आकीर्णं पूर्णं इदं राजगृहं इतस्य वहः इति हुतवहः वह्निः तेन परीतं व्याप्तं गृहमिव, अग्निना भस्मीक्रियमाणं गृहमिव इयं नृपभवनं स्त्रीहेगप्रवेशं मन्ये । उपमालङ्कारः । शिखरिणीवृत्तम् ; रसैः रुद्रैश्चिन्ना यमन-सभलागः शिखरिणी ।

वर्णानामिति निर्द्धारि षष्ठी । न पत्याः इति विशदं “पथो विभाषा” इभि सूत्रेण समासान्तविधिः पक्षे आशीति ; तत्रपक्षे अपथम् “अपथं नपुंसकम्”ति स्त्रीत्वम् । अन्यत्र अपत्याः ।

When compounded with the negative particle नञ् to form a compound of the तत्पुरुष kind, पथिन् takes the समासान्त augment.

optionally. When it takes the augment it becomes neuter. Thus there would be two forms अपद्यम्, and अपद्याः ।

Change of voice.—सहाभागेन नरपतिना अभिन्नस्थितिना मूयते ।...अपक्रष्टे-
नापि केनचित् अपद्यं न भव्यते...इव...इवमिव, मया मन्वते ।

शारद्वतः । स्नातः अभ्यक्तमिव, शुचिः अशुचिमिव, प्रबुद्धः सुप्तमिव, स्त्रैरगतिः
ब्रह्ममिव, अहं इह सुखसङ्गिनं जनं अवैमि ॥११॥

स्नातः नद्यादौ कृतावगाहनः जनः अभ्यक्तं, तैलादिना स्नानात् पूर्वम् अक्षित-
शरीरं जनमिव, अनेन संसारगहने भ्रमतो जनस्य मलासङ्गः ध्वनितः ; शुचिः
अशुचिमिव, एतेन संसारवर्त्मनः मोक्षानुपयोगित्वं सूचितम्, प्रबुद्धं धीतनिद्रः सुप्तं
निद्राशमिव, अनेन मायाविकृत्यभिने संसारे तात्त्विकबुद्धिर्भाङ्गात्मिकेति क्षीतितम्,
स्त्रैरा स्वच्छन्दा गतिः यस्य स स्वच्छन्दगमनः 'ब्रह्म' शृङ्खलादिभिः कारायां निबद्धमिव ;
एतेन पारतन्त्र्यात् 'स्वराज्यमिदं' इदं खलु संसृतिक्लेशनाटकविडम्बनाविधिरिति
ख्यापितम् । अहं सुखे सङ्गीतम्, संसारसुखासक्तचेतसं जनं अवैमि मन्वे । नाहं
पुरप्रवेशात् भवानिव उद्दिष्टः, किन्तु अविद्यापथवर्त्तिनी अस्य जननिवहस्य दशामनु-
चिन्तयतः मे हृदयमनुकम्पास्पृष्टमिति भावः । मालोपमा ; यदुक्तं मालोपमा यदे-
कास्य वङ्गपमाश्लेषम् ।

स्त्रैरगतिः स्वादीरैरिणोः इति वृद्धिः । If there be ईर and ईरिन् after
स्व let there be वृद्धि instead of गुण ।

Change of voice.—...अभ्यक्त इव स्नानेन ; शुचिना अशुचिरिव, प्रबुद्धेन
सुप्त इव, वज्र इव स्त्रैरगतिना, मया जनः सुखसङ्गी अवैयते ।

[ताहार পর গৌতমীর সহিত ঋষিগণ শকুন্তলাকে অগ্রে করিয়া প্রবেশ করি
লেন ; এবং ইহাদিগের অগ্রে কঙ্কী ও পুরোহিত প্রবেশ করিলেন] ।

কঙ্কী । আপনারা এদিকে আসুন ।

শারদ্বত । শারদ্বত, এষ্ট মহাভাগ নরপতি সম্পূর্ণভাবে সমাজরক্ষার নিয়মাবি
পালন করেন । (ইহার অধিকৃত প্রকার মধ্যে) হীনবর্ণের ও কোন ব্যক্তি অসংগত
অবলম্বন করে না ; কিন্তু তথাপি আমার চিত্ত নিরন্তর বিজনপ্রদেশে অভিযুক্ত হওয়ায়
এই জনাকীর্ণ রাজভবন আমার নিকট অগ্নিসমাকীর্ণ গৃহের স্থায় (উদ্বেগকর) বোধ
হইতেছে ।

শাবরদ্বত । তুমি পুরে প্রবেশ করিতে একরূপ অনুভব করিতেছ, বোধ হয় । স্নাত
ব্যক্তি তৈলাস্ত্রশরীরা ব্যক্তিকে দেখিয়া, শুচি অশুচিকে, জাগরিত নিদ্রিতকে, এবং
স্বচ্ছন্দগতি অবরুদ্ধ ব্যক্তিকে দেখিয়া রোহিত মনে করে, আমিও সংসারস্থানসজ্জাচন্দ্র-
ব্যক্তিদিকে সেইরূপ মনে করিতেছি ।

[Then enter the hermits leading Sakuntala with Gautami, and before them, the chamberlain and the priest].

Kanchuki.—This way, holy sirs, this way.

Sarangarava.—Saradwata, true that this illustrious monarch does never neglect the maintenance of good order. None, not even any one of the meanest of the classes, does take to evil ways—yet with my mind always familiar with (or accustomed to) solitude. I look upon this place, full of men as it is, as a house on fire.

Saradwata.—Methinks that on entering the city, you have become so (disposed) I too regard the people here given to pleasures, (in the same way) as a man having finished ablutions looks upon one besmeared with oil ; as pure one looks upon one who is impure ; as one awake looks upon one who is sleeping ; as one moving at will looks upon one fettered

शकुन्तला । [निमित्तं दक्षिणाक्षिस्यन्दनरूपं शकुनं सूचयित्वा अभिनीय]

वामात् इतरत् इति वामेतरत्, तत्पुरुषे सर्वनाममञ्जा दुष्कारा, विस्फुरति स्यन्दते ।

पुरोहितः । वर्षा ब्राह्मणादयः आश्रमाः ब्राह्मचार्यादयः तेषां, कृदयोगलक्षणाः कर्मणि षष्ठी रक्षितेति पदं तच्च प्रत्ययसाधितम् ।

शार्ङ्गरवः । मङ्गात्राह्मण इत्यत्र द्विजशब्देन सह मङ्गलशब्दस्य प्रयोगे दुष्टार्थः न तु द्विजपर्व्यायपठितेन ब्राह्मणशब्देन इत्यनुसन्धेयम् । अभिनन्दनीयं प्रशंसनीयम् ; तथापि अवविषये मध्यस्थाः उदासिनाः आचारस्य प्रतिपत्तौ न तोषः नाप्रतिपत्तौ रोषः । यदयं नरपतिरेवमनुष्ठितवान् तत्र न किञ्चित् विस्मयकारणम् ; मङ्गतामियमेव हि प्रवृत्तिरिति दर्शयन्नाह—भवन्तीति तरवः फलागमैः नम्रा भवन्ति, घनाः नवाम्बुभिः दूरविलम्बिनः सत्पुरुषाः सम्पद्भिः अनुज्झताः, परीपकारिणाम् एष एव स्वभावः ॥ ११ ॥ तरवः फलागमैः फलानामुदयेन नम्राः नता न तु उज्झताः इति भावः भवन्ति, घनाः मेघाः नवानि प्रावृषि सम्भृतानि अम्बूनि सलिलानि तैः नवाम्बुभिः जलपूण्याः सन्तः इत्यर्थः (करणे तृतीया) दूरं बहुदूरं भ्रुसन्निधिं यावदित्यर्थः विलम्बन्ते इति दूरविलम्बिनः सुदूरावनता भवन्ति । सत्पुरुषाः साधवः सम्पद्भिः सम्पद्भिः अनुज्झताः अनुत्सिक्ता विनीता भवन्ति (एकस्यापि धर्मस्य चरणवर्गे पृथङ्निर्देशान् प्रतिवक्षुपमालङ्कारः) परीपकारिणाम् मङ्गता एष एव स्वभावः अभ्युदये विनीतत्वमेव सतां प्रकृतिः ॥ (सामान्यविशेषभावनिर्द्देशात् अर्थान्तरन्यासः अलङ्कारः) ।

Change of voice.—तद्धभिः नमैः घनैः दूरविलम्बिभिः सप्तपुरुषैः अनुवृत्तैः भूयते ।

प्रतीहारी । प्रसन्नः भयादिभिरकलुषितत्वात् निर्मलः सुखवर्धः येषां ते तादृशः ऋषयः विस्त्रम्बं चद्रवेगशून्यं कार्यं येषां ते तथोक्ताः अनुमीयन्ते । नेते रक्षोभिर्व्याहततपोऽनुष्ठानाः, नवा उपप्लवान्तरिपदुता ।

राजा । केति—पाण्डुपदाणां मध्ये किसलयमिव तपोधनानां मध्ये नातिपरि-
स्फुटशरीरलावण्या, अवगुण्ठनवती इयं का स्ति ॥ १३ ॥

पाण्डूनि जीर्णानि पत्राणि तेषां मध्ये किसलयं नवीद्वगतं पल्लवमिव तपोधनानां मध्ये न अति परिस्फुटं अवगुण्ठनेन आच्छादितत्वात् न सत्यक् वहिरुद्भिन्नं शरीरस्य लावण्यं कान्तिः यस्याः तथोक्ता अवगुण्ठनाहतशरीरा इयं का भवेत् खिदिति प्रश्ने अव्ययम् । वितर्के वा । अद्रोपमालङ्कारः, आर्या जातिः तल्लक्षणम् यस्याः पाटे प्रथमे द्वादश मात्रास्तथा तृतीयेऽपि । अष्टादश द्वितीये चतुर्थके पञ्चदश सार्था ।

प्रतीहारी । कुतूहलं ज्ञानेच्छा गर्भे अभ्यन्तरे यस्य स तथोक्ताः, कौतूहलेनाका-
रितः प्रहृतः, केयमिति निश्चेतुमुत्थापितः अयं तर्कः न प्रसरति, अबाधं न प्रवर्त्तते । नाहं निर्णेतुमन्मनित्वर्थः । किन्तु अस्याः रमण्याः आकृतिः दर्शनयोग्या दर्शनयोग्या हृदयङ्गममूर्त्तिरियम् ।

राजा । परस्य अन्यस्य कलत्रं भार्या कलत्रं श्रीणिभार्यथोरित्यमरः न निर्वर्णनीयम् न सविशेषं द्रष्टुं योग्यम् ।

शकुन्तला । [हसन्मुरसि कृत्वा हृदये हस्तं दत्वा आत्मगतम्] स्वामिनः भावं चित्तस्य स्नेहात्मिकां वृत्तिं अनुरागमित्यर्थः अवधार्य हृदये भावयित्वा धीरं भव अवधारय इति पाठे, चित्ताभिप्रायं निरूपय ।

पुरोहितः । उपाध्यायस्य गरीः कण्डस्य कञ्चित् सन्देशः वाचां वर्त्तते ।

ऋषयः । इष्टेन इति सहार्थे तृतीया । इषधातोः क्तः ।

राजा । न सन्ति विघ्नाः येषां तानि निर्विघ्नानि, तथोक्तानि तपांसि येषां ते निर्विघ्नतपसः ।

ऋषयः । त्वयि सतां रक्षितरि सति धर्म्मक्रियाविघ्नः कुतः । धर्म्मांशौ तपति तमः कथं आविर्भविष्यति ? ॥ १४ ॥

भवति साधनां पालके वर्त्तमाने सति धर्म्मांशः क्रियाः इत्यादयः तासां विघ्नः अन्तरायः कुतः कस्यान सम्भवति, न कुतोऽपि निमित्तादित्यर्थः । तत्र दृष्टान्तमाह धर्म्मा उच्यते । (धर्म्मो निदाघः श्वेदः स्यात्, उच्येऽपि धर्म्मः उभयत्रामरः । धर्म्मः स्यादातपे शोभेद्युष्णस्नेदाभसीरपीति मेदिनी) अंशवः किरणा यस्य तस्मिन् धर्म्मांशौ

রঘৌ তপতি কিরণাম্ বিতরতি সতি তমঃ ধ্বান্ কথং আবির্ভবিস্যতি সূর্য্যোদয়ী
যথা তিমিরং বিলয়ং যাতি, ভবতি দর্শধরী তথা সাধুনা ধর্ম্মানুষ্ঠানবিদ্যা অনলহিতা
ইতি দৃষ্টান্তালঙ্কারঃ । অনুরূপীক্টিঃ রঘৌ সূর্য্যে তপত্যাवरणाय दृष्टेः कल्पेत लीकस्य
কথং তমিস্রা ।

Change of voice.—ধর্ম্মক্ৰিয়াবিঘ্নেন...তমসা কথং আবির্ভবিস্যতে ।

রাজা । অর্থবান্ অন্বর্থঃ সার্থক ইতি যাবত্ প্রশংসায়াং মনুপ্ । লীকস্য
জনস্য ভুবনস্য বা “লীক্য ভুবনে জনে ইত্যমরঃ” অনুযছায় লীকানুযছং কর্তৃমিতি
ক্রিয়ার্থোপপত্ত্যাদিনা অতুর্থী লীক অনুযছীতুন্ম ইতি বা তুমর্থ্যস্ব ভাববচনাদিতি
অতুর্থী, যদ্বা তাদর্থ্য ।

ঋষয়ঃ । স্বাধীনং স্নতন্তং কুশলং যেষাং তে তথীক্কাঃ হি, সিদ্ধিঃ তপসিদ্ধিঃ
বিদ্যতে যেষাং তে সিদ্ধিসম্পন্নঃ । অনাময়ঃ আরোগ্য (আনয়ঃ রোগঃ রোগব্যাদিগদাময়াঃ
ইত্যমরঃ) পূর্ব্বং যচ্ছিন্ত তত্ যথা তথা, শ্রেষ্টাৎ বিভাষা ইতি সমাসান্তঃ কঃ ।
Those adjective compounds (বহুব্রীহি), in which no provision
for the সমাসান্ত augment (of any kind) has been made, take
optionally the augment ক । অনাময়শব্দপ্রয়োগে প্রমাণম্—“ব্রাহ্মণং
কুশলং পৃচ্ছত্ চক্ষবন্মুন্যনাময়ম্ । বৈশ্যং স্ত্রীমং সমাগম্য মূদমারোগ্যমিবচ” ॥

শকুন্তলা । [ভূমিস্থিত অনুভব করিলেন এইরূপ অভিনয় করিয়া] (ওমা) আমার
দক্ষিণ চক্ষু স্পর্শিত হইতেছে কেন ?

গৌতমী । বৎসে অমঙ্গল দূর হউক, তোমার স্বামিকুলের দেবতাগণ তোমার
মুগ্ধবিধান করুন [গমন করিতে লাগিলেন] ।

পুরোহিত । [রাজাকে দেখাইয়া] হে তপস্বিগণ, বর্গাশ্রমের রক্ষক এই মহামু-
ত্তব নরগতি পূর্ণ হইতেই আনন পরিতাগ করিয়া আপনাদের প্রতীক্ষা করিতেছেন ;
উঁহাকে অবলোকন করুন ।

শাশ্রব । ব্রহ্মন্, ইহা প্রশংসার বিষয় বটে, কিন্তু আমরা এ বিষয়ে উদাসীন ।
কারণ, বৃক্ষসকল ফলবান হইলে নম্র হয়, নূতন জলকণে (পূর্ণ হইয়া) মেঘগুলি অনেক
দূর পর্য্যন্ত নামিয়া পড়ে, সাধু ব্যক্তিগণ অভ্যাসে অসুস্থ হন, পরোপকারীদিগের
সম্ভাবই এই ।

পতিহারী । মহারাজ ইহাদিগের মুগ্ধবর্ণ নির্মূল দেখিতেছি, ঋষিদিগের কাষা
শাস্ত্র ভাষের, কোনরূপ উদ্বেগহেতুক নহে বোধ হইতেছে ।

রাজা । [শকুন্তলাকে দেখিয়া] তাপসদিগের মধ্যে অবগুষ্ঠনাবৃতশরীর, অনতি-
ব্যক্তগম্বরকাস্তি, পরিপক পাণ্ডুপত্রের মধ্যে অচিরোদগত অভিনব কিসলয়দলের স্তার
দৃশ্যমান এই জ্বীলোকটী কে ?

প্রতিহারী। কোতুহলবশতঃ এইরূপ বিতর্ক উদ্ভূত হইতেছে কিন্তু কিছু নির্ণয় করিতে পারিতেছি না। ইহার আকৃতি স্থলর।

রাজা। হউক, পরস্পর দর্শনযোগ্য নহে।

শকুন্তলা। [হৃদয়ে হস্ত দিয়া আত্মগত] হৃদয়, এরূপ কল্পিত হইতেছে কেন? আত্মপুত্রের স্নেহের বিষয় চিন্তা করিয়া স্থির হও।

পুরোহিত। [অগ্রে গমন করিয়া] এই তপস্বীগণ যথাবিধি সংকৃত হইয়াছেন, ইহাদিগের গুরুর কোন বার্তা আছে আপনি তাহা শ্রবণ করুন।

রাজা। আমি মনোযোগ দিয়াছি।

ঋষিগণ। [হস্ত উত্তোলন করিয়া] মহারাজ জয়যুক্ত হউন।

রাজা। আপনাদের সকলকে অভিবাদন করি।

ঋষিগণ। ইষ্টসিদ্ধি হউক।

রাজা। মুনিদিগের তপস্তার কোন বিষয় নাই ত?

ঋষিগণ। আপনি সাধুদিগের রক্ষাকর্ত্তা থাকিতে ধর্ম্মকার্য্যের বিষয় কিরূপে হইতে পারে? সূর্য্য কিরণ দান করিলে অন্ধকার কিরূপে আবির্ভূত হইতে পারে?

রাজা। আমার রাজশব্দ সার্থক। ভগবান কাশ্যপ লোকাগ্রহের নিমিত্ত কুশলে আছেন ত?

ঋষিগণ। তপসিদ্ধিদিগের কুশল স্বায়ত্ত। তিনি আপনাকে অনাময়প্রশ্নপূর্ব্বক ইহা বলিয়াছেন।

রাজা। কি আদেশ করিয়াছেন?

Sakuntala.—[*Acting as if feeling an omen*]. Alack! Why does my eye other than the left throb?

Gautami.—Child, (heaven) forbid the evil! May the guardian deities of your husband's family confer happiness (on you) [*walks on*].

Priest.—[*Pointing to the king*]. O hermits, there is the protector of the several classes and orders waiting for you, after having at the first left his seat. See him.

Sarangarava.—Great Brahmin, true that it is laudable; but we are indifferent to it. Because:—Trees become bent or weighed down by the appearance (or growth) of fruits; clouds hang (come) a long way down by new watery particles; good men do not become arrogant in prosperity: such is the nature of the benevolent.

Warder.—They are seen to have a placid appearance, my lord; I believe their business is of a quiet nature.

King.—[*Seeing Sakuntala.*] Who can this veiled lady be with the beauty of her body not clearly perceptible, among the ascetics, like a fresh sprout among yellow, faded leaves ?

Warder.—My lord, my conjecture, roused and directed by curiosity, does not proceed ((to a conclusion.)) But her appearance is worth seeing.

King.—Well ! let it be. But the wife of another man is not to be closely looked at.

Sakuntala.—[*Placing her hand on her breast ; aside.*] Why do you, my heart, tremble thus ? Remembering the affection of my husband, be composed.

Priest.—[*Advancing.*] These hermits have been received in proper form. There is some message from their preceptor. It behoves your Majesty to hear it.

King.—I am all attention.

Hermits.—[*Raising their hands.*] Be victorious, O king !

King.—I bow to you all.

Hermits.—May you have your desires (fulfilled).

King.—Are the hermits unmolested in the practice of their penance ?

Hermits.—You being the protector of the good, whence, will there be impediments to religious observances ? How can darkness prevail when the sun is shining ?

King.—Truly has my title of king become significant. Is the holy sage Kasyapa faring well for the good of the world (or people) ?

Hermits.—Men of highly developed powers have welfare in their own power. He says it to your Majesty, after having previously made an inquiry as to your good health.

King.—What does his holiness command ?

शाङ्करव । मिथः समयात् चान्दमप्रतिज्ञावशात् गान्धर्वेण विधिना दृत्यः
“गान्धर्वः समयान्मिथ” इति याज्ञवल्क्यस्मरणात्, यत् भवान् इमां उपायंस्त,
उदवीद, परिणीतवानिति यावत्, तन्मयानुमीदितम् । उपात् यमेः लुङ् । उपादधेनः
स्मरणे इति आत्मनेपदम् । The root यन् with the prefix उप takes
the आत्मनेपद in the sense of marrying.

कुत इति । त्वं अहंतां प्रायसरः न स्मृतोऽसि ; शकुन्तला च मूर्त्तिमती सत्क्रिया तुल्यगुणं वधूवरं समानयन् प्रजापतिः चिरस्य वाच्यं न गतः ॥१५॥

अहंतां योग्यानां मध्ये (निहारी षष्ठी) त्वं प्रायसरः प्रकर्षेण अयसरः अययावी श्रेष्ठः इत्यर्थः नः अस्माकं स्मृतोऽसि अस्माभिरिति मन्थते इत्यर्थः । प्रायश्चरः इति पाठे प्रायश्चरः श्रेष्ठः “पराह्वरीयश्चरा.” इत्यमरः । शकुन्तला च मूर्त्तिमती साक्षात् शरीरिणी सत्क्रिया अर्चनक्रिया ; इति रूपकम् । तुल्याः गुणाः कुलशैलसौन्दर्यादयः यस्य तत् तुल्यगुणं गुणैरन्योन्यानु रूपं वधूः नवपरिणीता स्त्री वरः बोढा च तयोः समाहारः इति वधूवरं तत् समानयन् योजयन् प्रजापतिः वेधाः चिरस्य चिरकालेन इत्यर्थः वाच्यं गन्ता न गतः ; वाच्यन्तु कुत्सिते ह्येने वचनाहं न पुंसि तु ; दूषणे पालने इति शब्दाभिः । विषमा हि विधातुः सङ्घटनरीतिः इति लोकावादात् निष्कृतिं गतः । चिरस्येति विभक्त्यन्तप्रतिरूपकमव्ययम् । चिराय चिररावाय स्यादाः चिरार्थकाः इत्यमरः ॥१५॥

“अहं प्रशंसायामि” ति शब्द प्रत्ययः । In the sense of “praise” the root अहं takes the participial form of शब्द, (irrespective of any indication as to time) “न. स्मृतः”, नः इत्यत्र मतिबुद्धिपूर्वार्थेभ्य इति वर्त्तमानविहितकृषीगात् कर्त्तरि षष्ठी । Verbs having the signification of knowing, liking and honouring take the participial form क्त in the present tense (instead of in the past). And in connection with क्त in the present tense, the nominative case (of the verb with क्त in the present tense) takes the sixth case-ending.

तदिति वाक्योपसंहारे आपन्नं प्राप्तं सत्त्वं गर्भः यथा सा आपन्नसत्त्वा गर्भिणी इयं स्त्रीक्रियताम् यथा आपन्ना सत्त्वं इति आपन्नसत्त्वा । प्राप्तापनेहितीयया इति तत्पुरुषः ।

गौतमी । वचनस्य अवसरः अवकाशः नास्ति, कथं वचनावकाशः नास्ति इति वदसि चेत् तत्र त्रयीमि—अनया शकुन्तलया परिचयविधौ गुणजनः अस्मादृशः न पृष्टः अस्मन्मतानुसारेण नेयं कृतविवाहमङ्गला । नापि त्वया ज्ञातिवर्गस्य अभिप्रायः अस्मिन् विषये जिज्ञासितः । इत्थं अन्योन्यं रहसि आचरिते परिचयकर्त्तव्यं भवद्वा तद्व्यापारानभिद्यद्माह्वः जनः अन्यस्य कृते अन्यं किं वदिष्यति ॥१६॥

राजा । किमिदं उपन्यसम् ? किमिदं वक्तुमारब्धम् उपन्यासस्तु वाङ्मुख-मित्यमरः ।

शकुन्तला । [आत्मगतम्] । राज्ञः अयं वचनारम्भः वक्रिरेव हृन्मर्म-दाहकः । रूपकालङ्कारः ।

শাক্ত্যরবঃ । লোকস্য হতাননঃ বার্তা তত্র নিশ্চায়াঃ কুশলাঃ প্রবীণাঃ প্রবীণ-
নিপুণাভিঃশ্রবিত্বনিশ্চাতশিখিতা ইত্যমরঃ । নিপূৰ্ণ্যাত্ স্মৃতে: কৰ্ত্তরি স্ত: নিশ্চাত:
“নিপদীভ্যা স্মৃতে: কৌশলি” ইতি শব্দম্ । The initial dental s of the
root স্মৃ is changed into cerebral শ after নি and নদী, when
dexterity or expertness is implied.

কথমিদং নাম ইতি নামাত্র ক্রোধি নামপ্রাকাস্যসম্ভাব্যক্রোধীপগমকৃত্ সনে
ইত্যমরঃ । সতীমিতি—

ভৰ্ণমতী জ্ঞাতিকুলৈকসংযয়া সতীমপি (প্রমদা) জন: অন্যথা বিশঙ্কতে । অত:
প্রমদা তদপ্রিয়াপি স্ববন্ধুভি: পরিণেতু: সমীপে ইত্যন্তে ॥ ৭৬ ॥

ভৰ্তা স্বামী বিদ্যতে যস্যা: তাং ভৰ্ণমতী জীবত্পতিকা জ্ঞাতীনাং পিতাদীনাং
কুলং গৃহং জ্ঞাতি: সগোত্রে পিতরি, কুলং জনপদে গৃহে ; সজাতীয়গণীভবন্ম ইতি অ
বিশ্ব:) তদেব এক: সম্বয়: নিবাস: যস্যা: তাং, নিয়তমেব পিতাদিগৃহে বসন্তী
সতীমপি সাধ্বীমপি প্রমদা নারী জন: সাধারণী জন: অন্যথাব্যমিচারিণী
ইত্যর্থ: বিশঙ্কতে ভয়েচ্চনৈ ; অন্যথা কথমিযং স্বামিসক্কাশং ন গচ্ছতি ইতি বীভত্ স:
লোকবাদ: সৰ্ব্বত: প্রসরতি ইতি তাৎপৰ্য্যম্ । অত: অস্মাত্ হেতৌ: অস্ব লোকবাদস্য
পরিজিহ্বীৰ্যয়া, প্রমদা তস্য ভৰ্ণ: স্বামিন: অপ্ৰিয়া অপি অনভিমতা সত্যপি
পরিণেতু: উপযন্তু: সমীপে স্থিতা ইতি শেব: স্বস্তা বন্ধুভি: পিতাদিভি: ইত্যন্তে
বাঙ্কর্যতে । লোকনিন্দায়া: স্বামিসম্মিধানে ভৰ্ণরনুরাগজন্যক্রোধো দুহিতু: শ্বেযান্
অন্যতে । পিতাদিভিরিতি: ভাব: । বিশেষে বক্তব্যে সামান্যবচনং অপ্রস্তুতপ্রশসা-
লঙ্কার: ইতি রাঘবভট্ট: ।

Change of voice.—সতী অপি জ্ঞাতিকুলৈকসংযয়া জনৈন...ভৰ্ণমতী
বিশঙ্কতে ।...তদপ্রিয়ামপি প্রমদা স্ববন্ধব: ইচ্ছন্তি ।

শাক্ত্যরবঃ । পরম্পর সময়পূৰ্ব্বক আমার কষ্ট্রাকে যে বিবাহ করিয়াছিলেন
তাহা আমি আত্মাদিত হইয়া অনুমোদন করিয়াছি । কারণ, আপনি সংকারযোগ্য
ব্যক্তিমগের মধ্যে শ্রেষ্ঠ আমরা এইরূপ বিবেচনা করিয়া থাকি ; শকুন্তলাও মুর্খিমতী
সংক্রিয়া । ভুল্যগুণ বধুবরকে মিলিত করিয়া প্রজাপতি চিরদিনের জন্য নিন্দা হইতে
মুক্তি পাইয়াছেন । এক্ষণে ইনি অন্তর্ভুক্ত হইতে একমুখে ধর্ম আচরণ করিবার
জন্ত প্রহর করুন ।

গৌতমী । আশ্য আমিও কিছু বলিতে ইচ্ছুক হইয়াছি কিন্তু আমার বলিবার
অবকাশ নাই । কেন একরূপ বলিতেছি তাহার কারণ, এই শকুন্তলা গুরুজনের
অপেক্ষা করে নাই, আপনিও বন্ধুবান্ধবকে তিক্তাসা করেন নাই ; এক্ষণে পরম্পরে
আচরণ করিলে এক জনের লজ্জা অপর জনকে কি বলিব ।

শকুন্তলা। [আশ্চর্যত] অর্থাপুত্র কি বলিবেন।

রাজা। এ আবার কি আরক হইল ?

শকুন্তলা। [আশ্চর্যত] এই বাক্যারম্ভ বহ্নিমদূশ।

শাস্ত্রবদ। এ আবার কি ? (বটে) আপনারাই না লোকব্যবহারে নিত্যান্ত নিপুণ ?

সাধবী মধবা নারী নিয়ত পিতৃকূলে বাস করিলে, সাধারণ লোকে তাহাকে অশ্রুতরূপ সন্দেহ করিয়া থাকে। এই নিমিত্ত প্রমদার বহ্নুগণ স্বামীর অপ্রিয় হইলেও নারী পতিসমীপে থাকে ইহা অভিলাষ করেন।

Sarnagarava.—With gladness have I approved of your marrying my daughter by mutual agreement. Because :—You are looked upon by us as the foremost of worthy persons. And Sakuntala is goodness in bodily form. Bringing together a bride and a bridegroom of equal virtues, the lord of creation has for a long time (to come), not incurred (and will not incur) censure.

Take her then, who is now big with child, for the joint performance of religious observances.

Gautami.—Reverend sir, I am willing to speak something. But there is no room for saying (anything). (If it is asked), why so ? (I will add).—Her superiors she did not wait for ; nor your relations were consulted by you. In a matter done thus between yourselves, what shall I say to one on behalf of the other ?

Sakuntala.—[*Aside*]. What will my husband say ?

King.—What is this proposed ?

Sakuntala.—[*Aside*]. The statement (made) in (these) words is fire indeed !

Sarnagarava.—How so ? Yourselves are well acquainted with the affairs of the world.

People suspect a woman to be otherwise who, having her husband (living), has the paternal roof as her only shelter, even though she be virtuous and chaste ; hence she is desired by her relations to be near her husband though she may not be in his good grace.

রাজা। পূর্ব্ব পরিণীতা ইতি পরিণীতপূর্ব্বা, মধুরব্যংসকাদ্যয়েতি নিপাতনাত্ সমাস। “চরটভূতপূর্ব্ব” ইতি নির্দেশাত্ পূর্ব্বশব্দস্য পরনিপাতঃ।

শকুন্তলা। [বিদ্রোহিত রাজ্যঃ বজ্রীপমবচনশ্রবণাত্ ভীতসী ভক্তিন সঙ্ক] হৃদয়, সাম্প্রতং তে আশঙ্ক্য।

শাক্তরবঃ । কৃতং পুৰ্ব্বাপরমনালীচয়তা চিত্তস্বাবিগবশাত্ অনুষ্ঠিতং যত্ গুড়ী-
পয়মনকূপঃ কাৰ্য্যং তজ্জিহ্ন দ্বিষাত্, বৈরাগ্যেণ ধৃষ্যাবশাত্ ধৰ্ম্মং প্রতি বিমুখতা,
অধৰ্ম্মানুষ্ঠানং কিং ভবাৎসহস্য সহ্যম্ ।

রাজা । অসতী কল্যনা তস্যাঃ পত্নঃ ইতি অসত্কল্যনাপত্নঃ । গুড়ীদ্বাদশ্যপ-
লাপঃ ক্রিয়তে কল্যনায়াঃ কী ননু তে হৃদুঃ ।

শাক্তরবঃ । অসী বিকারাঃ, অবলিপমূলাঃ এবন্ধিধাঃ চিত্তভাবাঃ প্রাণৈশ্চ ধন-
মদৌত্সিক্তানামেব ভবন্তি । মূৰ্চ্ছান্তি প্রসরন্তি প্রাদুৰ্ভবন্তি ইতি যাবত্ ॥ ১৮ ॥

রাজা । অধিষ্মিঃ তিরস্কৃতঃ ; বিশেষেণ ইতি প্রজ্ঞাতিদ্বৈতশ্লোপসংস্থানাৎ
তৃতীয়া । বস্তুতন্তু ক্রিয়াবিশেষণমিদম্ ।

রাজা । আমি কি ইহাকে পূর্বে বিবাহ করিয়াছি ?

শকুন্তলা । [বিষন্ন হইয়া আশ্রয়ত] হৃদয়, এক্ষণ তোমার আশঙ্কা ।

শাক্তরবঃ । পূর্বকৃত কার্য্যের প্রতি দ্বেষবশতঃ ধর্ম্মের প্রতি বিমুখতাচরণ কি রাজার
উচিত ?

রাজা । এক্ষণ অসৎকল্পনাশয় কি হেতু করিতেছেন ?

শাক্তরবঃ । ধনমদে মত্ত দগেরই আর এইরূপ বিকার হইয়া থাকে ।

রাজা । বিশিষ্টরূপে তিরস্কৃত হইলাম ।

গৌতমী । বৎসে মুহূর্ত্তকাল লজ্জা করিও না, তোমার অবগুষ্ঠন মোচন করিয়া
দিই তাহা হইলে তোমার স্বামী তোমাকে চিনিতে পারিবেন । [অবগুষ্ঠন মোচন
করিয়া দিলেন] ।

King.—Has this lady been married before by me ?

Sakuntala.—[*Sorrowfully aside*]. O my heart, now is (the cause of) your alarm (come).

Sarngarava.—Is dislike for duty becoming a king, because of his abhorrence for an action done before ?

King.—Whence is this question based on a wrong supposition ?

Sarngarava.—Such changes and inconstancies do generally prevail in men maddened with power and wealth.

King.—I am strongly insulted.

Gautami.—Be not bashful, my child, for a while, I will remove your veil ; and your husband will recognise you. [*Does as said*].

রাজা । অক্লিষ্টকালি এবং উপনতং হৃদং কূপং প্রথমপরিষ্কৃতং স্নাতু ন বা
ইতি ব্যবস্থান্ অহং ভূমরঃ বিধাতে অলস্তুধারং কুন্দং ইব ন পরিভীকুং ন অ দাতুং
অক্লীমি স্বল্প ॥ ১৮ ॥

अक्रिष्टा कान्तिर्यस्य तत् अक्रिष्टकान्ति उज्ज्वलशीर्षं एवं अनेन प्रकारेण आयासं विनैव उपगतं स्वयं प्राप्तं इदं रूपं कान्तिमती आकृतिः प्रथमं पूर्वं परिगृहीतं स्वीकृतं स्यात् न वा इति व्यवस्थान् निश्चिन्तन् विचारयन् अहं भ्रमरः षट्पदः विभाते प्रभाते अन्तः मध्ये तुषारः हिमं नीहार इति यावत् यस्य तत् तादृशं कुन्दं माघ्यं पुष्पमिव, न परिभीक्तं, न च ह्यतुं त्यक्तं शक्नोमि । निश्चयाभावात् कर्तव्यविमूढतां गन्तेऽपि ।—अनुकूपो भावः—

“यथा मञ्जन् पथोराशौ लम्बा सर्पावलम्बनम् ।

न मुञ्चति न चाधत्ते तथा मुग्धीऽपि साम्प्रतम् ॥”

उपमालङ्कारः । अन्तस्तुषारमिति विशेषणेन पुष्परसपाने भ्रमरस्य यथा वाधा, तथा परपरिग्रहत्वे, शकुन्तलायङ्गणे पापस्पर्शरूपी व्याघातः अस्ति इति ध्वनितम् । मालिनीवृक्षम् ।

Change of voice.—व्यवस्थता मया भ्रमरणेव न शक्यते ।

प्रतीहारौ । अहो धर्मापेक्षिता भर्तुः । ईदृशं नाम सुखोपगतं रूपं दृष्टा कीऽन्यः विचारयति । धर्मं अपेक्षते अनुबध्यते इति धर्मापेक्षी तस्य भावः धार्मिकत्वमित्यर्थः ।

शार्ङ्गरवः । जीषम् तूष्णीं ; तूष्णीमर्थे मुखे जीषमित्यमरः । जीषमिति मान्त-मव्ययम् । आस्यते, आसेर्भावे लट् ।

राजा । स्त्रीकरणं विवाहः । अभिव्यक्तं परिस्फुटं सत्वस्य लक्षणं यस्याः तां परिस्फुटगर्भचिह्ना इमां शकुन्तलां प्रति आत्मानं ज्ञेयं पत्नी अस्य अस्तीति ज्ञेयौ त जेवित्थं मन्यमानः, भवतु तावत् इयं मत्परिगृहीता, किन्तु अस्यां वीजं न मया निषिक्तं अन्यस्य कस्यापि तेजो दधानां इमां कथं गृहीष्यामि ।

शकुन्तला । [अपवार्यं] दूरमधिरोहति या सा दूराधिरोहणी दूरगता (रोहतेः णिनिः) । अस्य महिषी भूत्वा स्वपुत्रं राज्ञे निवेशयेयम् इत्याकारा आशा विलुप्ता ।

शार्ङ्गरवः । कृतावमर्षा सुतां अनुमन्यमानः मुनिः त्वया मा तावत् विमान्यः नाम मुष्टं स्व' अर्थं प्रतिग्राह्यता येन दस्युरिव त्वं पादौकृतीऽसि ॥ २० ॥

कृतः अवमर्षः आस्कन्दनं धर्षणं इति यावत् यस्याः तां कृतावमर्षा ; मुनेरनुमति-मन्तरणैव चौरिणैव स्वयं परिगृह्योपभुक्तां सुतां दुहितरं अनुमन्यमानः त्वत्कृतमस्याः गुदोपयमनमनुमीदयन् मुनिः कण्डः त्वया मा तावत् विमान्यः अवमन्यः, नामेति कीधे । शकुन्तलायाः प्रत्याख्यानेनाम' मावजानीह यदा अनुमन्यमानः मुनिः त्वया विमान्योनामः यः इत्य' आचरितवान् तस्य मुनेः दुहितुः प्रत्याख्यानेन अवमाननां करोषि ममितीत्यर्थः । मातावदिति क्रुद्धस्य वाक्यासमाप्तिं सूचयति । मुष्टं चरितं स्व

স্বকীয়ং অর্থং প্রতিগ্রাহয়তা, প্রতিপাদয়তা যেন ऋषিणा दस्युश्चौर इव त्वं अपातं पातः कृतः इति पातীकृतः शकुन्तलारूपे वस्तुनि न्यायानुगताधिकारसम्पन्नः कृतः। यथा कश्चित् स्वाभी अपहृतं द्रव्यजातं दस्यवे प्रतिपাদयन् त तस्य वस्तुनः स्वामिनं सम्पादयति ; तद्वत् मुनिररि त्वां खदुहितुः बीदारं कृतवान् इति उपमालङ्कारः। वत्स-मुपजातिः।

मुष्टम्—মুখ স্তেয়ে ইতি ধাতোঃ ক্তঃ কর্ম্মণি। মুষ্—লট, মুশ্চাতি ; লিট্, মুমৌষ ; লুঙ্, অমৌষীত্।

শারদতঃ। বিরমতি ব্যাঙ্কপরিম্বরমঃ ইতি পরস্মৈপদম্। The root রম্ takes the পরস্মৈপদ in connection with the উপসর্গে বি, আ and পরি। প্রত্যয়ার্থে বিশ্বাসার্থে প্রতিবচনম্। অস্য রাজ্ঞঃ বিশ্বাসীত্পাদন ত্বদধীনং স্তলু।

রাজা। [শকুন্তলাকে দেখিয়া আশ্চর্যত] স্বয়ং উপস্থিত, অগ্নানশোভা এই সূন্দরীকে পূর্বে বিবাহ কবিয়াছি কি না এইরূপ বিচারপরায়ণ আমি, ভ্রমর প্রভাতে অন্তঃস্থবার বৃন্দ পুষ্পকে যেরূপ গ্রহণও করিতে পারে না ত্যাগও করিতে পারে না সেইরূপ উপভোগও করিতে পারিতেছি না ত্যাগও করিতে পারিতেছি না। [চিন্তা করিতে-লাগিলেন]।

প্রতিহারী। প্রভুর কি ধর্ম্মানুরাগ, অনায়সলব্ধ ব্রহ্মরূপ দেখিয়া অস্ত্র আর কে বিচার করিয়া থাকে ?

শার্ঙ্গরব। রাজনু যৌন অবলম্বন করিয়া রহিলেন কেন ?

রাজা। স্বয়ংগ, আমি অনেক চিন্তা করিয়াও ইহার সহিত পরিণয়ের বিষয় স্মরণ করিতে পারিলাম না। ইহার গর্ভলক্ষণ প্রকাশ পাইয়াছে। ইহার সম্ভান, (ইহাকে গ্রহণ করিলে) আমার ক্ষেত্রজসম্ভান হইবে, ব্রহ্মরূপ অবস্থায় কিরূপে ইহাকে গ্রহণ করি ?

শকুন্তলা। [স্বগত] আর্ধ্যপুত্রের বিবাহেই সন্দেহ ; আমার উচ্চ আশা এক্ষণ কোথায় ?

শার্ঙ্গরব। আপনার কর্তৃক উপভুক্তা কন্যাকে যিনি অনুসৌদন করিয়াছেন ; এবং দম্বকে অপহৃত অর্থসমূহ প্রদান করিয়া যেরূপ সেই ধনের অধিকারী করা যায়, সেইরূপ আপনাকে যিনি কন্যার পরিণেতা করিয়াছেন সেই স্বয়ংকে আপনি বিমানিত করিবেন না।

পারদ্বত। শার্ঙ্গরব, তুমি এক্ষণ বিরত হও। শকুন্তলে, আমাদের বাহা বলিবার তাহা বলিলাম, নরপতি এইরূপ বলিলেন, এক্ষণে বিষাসোৎপাদক প্রভাতের ইহাকে প্রদান কর।

King.—[Looking attentively at Sakuntala; aside]. Revolving (in my mind) if this beauty of spotless loveliness, which has come in this manner, has been accepted before or not, I can neither

enjoy nor give it up ; like a bee in the morning (with regard to) a kunda flower having dew within it. [*Remains musing*].

Warder.—Oh ! What a devotion of our lord to righteousness ! Who else would think of hesitating at the sight of such a beauty that has easily come (of itself) ?

Sarngarava.—Why are you, O king, silent ?

King.—O hermits, though I have revolved (the matter in my mind), yet I cannot really remember my acceptance (in marriage) of her. How then shall I take her, in whom the signs of pregnancy are plainly visible, knowing myself to be a husband in name ?

Sakuntala. [*Aside*].—My husband has doubts regarding the marriage itself. Those high, far-reaching hopes ! where are they !

Sarngarava.—That sage who approves of his daughter outraged (by you), and who offering back his stolen property has made you, like a robber, an object of the gift—that sage should not be insulted by you.

Saradvata.—Sarngarava, let you stop now. Sakuntala, we have said what we had to say ; his majesty says so. Give him a reply that is convincing.

शकुन्तला । अस्या अवस्था इति अवस्थान्तरम् मयूरव्यंसकादयश्चेति निपातनात् समासः । आरितेन इति गत्यमानसाधनक्रियापेक्षया करणत्वात् तृतीया । मीचनीयः लोकनिन्दायाः रक्षणीयः । व्यवसितं आरणाय आयुमुद्यमः कृतः । व्यवपूर्वात् सीधातोः भावे क्तः । समुदाचारः आर्यपुत्रशब्देन सम्बोधनरूपा रीतिः । युक्तं नाम, नामेति कुत्सने । स्वभावोत्तानहृदयं स्वभावेन प्रकृत्या उत्तानं ऋजु हृदयं यच्च तम् ईदृशेः निष्ठुरैः मर्त्यविदारकैः । समयः शपथः पूर्वैः यस्मिन् तत् यथा तथा समयः पूर्वकं प्रतिज्ञानपूर्वकम्, समयाः शपथाचारकालसिद्धान्तसंविदः इत्यमरः । प्रत्याख्यातम् अस्वीकर्तुं निराकर्तुमिति यावत् शक्यतेत्यादिना युक्तमिति अद्वैतार्थोपपदं तमुक्तं उत्पूर्वात् तनोतेः कर्तरि णः उत्तानम् तथाच वार्त्तिकं तनोतेरुपसंख्यानम् ।

राजा । कूलङ्घा सिन्धुः प्रसन्नं अश्वः तटतरुश्च इव त्वं व्यपदेशं आविलयितुं इमं जनं च पातयितुं किं ईदृसी ॥ २५ ॥ कूलं कथति या सा कूलङ्घा कूलमुद्रणा ॥ २६ ॥ सिन्धुः नदी, (देशे नदविशेषेऽप्यौ सिन्धुर्नां सरिति स्त्रियाम्) प्रसन्नं निम्नोलं जलं तटस्य तरुः तम् तटस्थं वृक्षं च इव, त्वं (कुलटा इति आशयः) व्यपदिश्यते स्थायते

अनेन इति व्यपदेशः कुलं, आत्मनः निर्मलं वंशं, आविलयितुं, आविलं कलषं कर्तुं इमं तटस्थं निःसम्पर्कमिति भावः जनं पातयितुं निरये निमज्जयितुश्च किं ईदृसे चैष्टसे । उपमालङ्कारः ; आर्या जातिः ।

कलुषोऽनच्छ आविल इत्यमरः । आविलं करोति इति आविलयति, आविल-शब्दात् णिच् । कूलं कषति या सा कूलङ्गवा “सर्वकूलाभकरीषेषुकषः” इति खच्प्रत्ययः, “अरुद्धिषदञ्जलस्येति” सुभागमः । The root कष् takes the suffix खच् having सर्व, कूल, अभ and करीष used with it as its accusative case. The bases अरुष्, द्विषत्, and those that end in vowels admit of the augment सुम्, when verbs admitting खच् enter into a compound state (उपपदसमास) with them. करीष means dry cowdung.

Change of voice.—कुलङ्गवया सिन्ध्वा इव त्वया... ईदृशेते ।

ईदृह लुङ् ऐहिष्ट, लिट् ईदृहाश्चक्रे ।

शकुन्तला । परमार्थतः सत्यमेव ; तृतीयाश्रावस् प्रकृत्यादिभ्यथेति तृतीया । परस्य स्वे तरस्य परिग्रहं कलवं शङ्कते यस्तेन । अभिज्ञायते अनेन इति अभिज्ञान श्रुत्युत्पादकं वस्तु तेन । अपनेष्यामि इत्यस्य कर्मणः अशरीरत्वेऽपि कर्तृस्थित्वाभावात् नात्मनेपदम् ।

राजा । उदारः मुख्यः कल्पः न्यायः कल्पः स्यात् प्रत्यये न्याये इति विश्वः । यदयं पक्षः प्रस्तुतोऽभिज्ञानप्रदर्शनरूपः सोऽतियुक्तः ।

शकुन्तला । [मुद्रायाः अङ्गुरीयकस्य स्थानं अङ्गुल्याः अंशविशेषं परामृश्य सृष्ट्वा]

गौतमी । शक्रावतारः गङ्गातौरं जनपदविशेषः । शचीतीर्थं शस्या कृत इति प्रसिद्धं गतः जलावतारः, (“तीर्थं शास्ताभरत्तेवीपायनारौरजःसु च । अवतारर्षिजुष्टाभ्युपाधोपाध्यायमन्त्रिषु” इति मेदिनी) तत्र जाङ्गवीजलं बन्दमानायाः उपसृश्य प्रणमन्त्याः ते करात् नद्यां विगलितम् ।

राजा । स्त्रैणम् स्त्रीसमूहः प्रत्युत्पन्न मतिर्यस्य तत् तथीकम् । प्रत्युत्पन्न-मत्तित्वं प्रतिभोनवत्वम् । “तात्कालिकौ तु प्रतिभा प्रत्युत्पन्नमतिः श्रुताः” स्त्रीणां समूह इति स्त्रैणं “स्त्रीपुंसाभ्यां नञ्सञ्ज्ञौ भवनात्” इति नञ् । Here नञ् is appended to स्त्री in the sense of collection ; in other senses e. g. दृष्ट, भाव &c. it may be used.

शकुन्तला । विधिना दैवेन भाग्येनेति यावत् ।

राजा । श्रोतव्यं श्रवणविषयः नतु दर्शनविषयः अतएव संशयवृद्धिः ।

शकुन्तला । नतु इति वाक्यारम्भे सम्बोधने वा ।

শকুন্তলা । পুনঃ কৃতঃ ইতি পুনঃকৃতঃ “সহস্রপা” ইতি সমাসঃ ততঃ স্বার্থে কন্ । যদ্বা কৃতম্ করণম্ পুনস্ব কৃতং করণং यस্য স ইতি বহুব্রীহী “শিষাদ্ বিভাষা” ইতি কঃ । পীতকঃ শাবঃ “পীতঃ পাণীভঁকীভিম্ভঃ পৃথুকঃ শাবকঃ শিশুরিত্যমরঃ । উপচ্ছন্দিতঃ প্রার্থিতঃ প্রলোভিতঃ ইত্যর্থঃ । হস্তস্য অশ্বাসঃ সমীপঃ তন্ । সমীপে নিকটাসন্নসন্নিকটসমীভবন্ সদৃশাশ্বাসসবিঘসমর্থ্যাদ্ সবেশবন্ । উপকণ্ঠান্নিকাম্ব্যর্থাভ্যয়া অ্যভিতীত্ব্যয়মিত্যমরঃ । প্রথয়ঃ ধাত্রা তদকপানেচ্ছা ইত্যর্থঃ । সগন্ধেষু সগন্ধেষু আম্রীষিষু সমানঃ তুল্যঃ গন্ধঃ সম্বন্দঃ যৈবা তে সগন্ধা বহুব্রীহী সমানস্য হৃদস্য মূর্ধপ্রমুখ্যদর্কেণু ইতি সূত্রে সমানস্যেতি যোগবিভাগ ইত্‌প্রসিদ্ধার্থে ক্রিয়তে তেন সপন্নঃ সজাতীয় ইত্যেবমাদয়ঃ সিদ্ধা ভবন্নি আদিয়চ্ছাৎ সগন্ধঃ ইত্যস্যাপিপ্রাপ্তিঃ । ইতি সমানস্য সাদৃশঃ । গন্ধী গন্ধকঃ আম্রীদে লেশে সম্বন্দগর্হ্যঘীরিতি বিশ্বঃ । অরুণ্যে নিবসতঃ ইতি আরণ্যকী আরণ্য-শব্দাৎ বুজ্ (কণ্ বা) বন্যী “অরুণ্যান্মনুষ্যে ইতি ।”

শকুন্তলা । [জনান্তিকে] সেই অঙ্গুরাগে একুপ অবহাঙ্কর বধন ঘটরাছে, তখন অরণ করাইরাই বা কি ফল ! আমার আত্মাকে কলঙ্ক হইতে রক্ষা করিতে হইবে এই জন্ত এই উদ্যম করিরাছি । [একান্তে] আর্ধ্যপুত্র [অর্ক উচ্চারণ করিরা] পরি-
ণয়েই যখন সম্ভেহ তখন একুপ সম্ভাষণরীতি যোগ্য নহে । গৌরব, পূর্ব্বে আশ্রমে শ্রুতাবসরণ এই ব্যক্তিকে প্রতিজ্ঞাপূর্ব্বক অবলম্বনা করিরা একুণে এইরূপ বাক্যের দ্বারা প্রত্যাখ্যান করা আপনার উপযুক্ত বটে !

রাজা । (দ্রৈশ) পাণ শাস্ত্র হউক (দ্রৈবর যেন : না করেন) । কুলবিপাটনী নদী যেকুপ নির্দল জলকে কলুবিহ করে, এবং তটস্থিত তরুকে পাতিত করে ; তুমিও সেইরূপ নিজ বংশকে কলঙ্কিত ও (নিঃসম্পর্ক) এই ব্যক্তিকে (নরকে) পাতিত করিতে কেন চেষ্টা করিতেছ ?

শকুন্তলা । ভাল, যদি যথার্থই পরপত্নী শঙ্কা করিরা আপনি একুপ আচরণে প্রবৃত্ত হইরা থাকেন, তাহা হইলে অভিজ্ঞানের দ্বারা আপনার আশঙ্কা দূর করিতেছি ।

রাজা । উৎফুট শস্তাব ।

শকুন্তলা । [অঙ্গুরীয়ে স্বান স্পর্শ করিরা] হা ধিক্ আমার অঙ্গুলী অঙ্গুলীশূণ্ড [বিষন্নভাবে গৌতমীর মুখের দিকে দৃষ্টিপাত করিলেন] ।

গৌতমী । শত্রাবতার গ্রামে শচীতীর্থে গজাজল বন্দনা করিবার সময় নিশ্চর তোমার অঙ্গুলীর পড়িরা গিয়াছে ।

রাজা । [দ্বৈব হস্ত করিরা] স্ত্রীলোক অতিশয় প্রত্যাংগমমতি এইরূপ যে কথিত আছে, তাহা এই । (অর্থাৎ ইহা তাহার একটি উত্তম উদাহরণ) ।

শকুন্তলা । বিধাতা এ বিষয়ে প্রভূ দেখাইয়াছেন ; অস্ত্র একটি বিষয় বলি ।

রাজা । একুণে শুনিবার বিষয় হইল ।

শকুন্তলা। এক দিবস নবমল্লিকামগুপে, আপনার হস্তে পদ্মপত্র জল ছিল।
রাজা। আমি শুনিতেছি।

শকুন্তলা। সেই সময়ে আমার কৃতপুত্র দীর্ঘাপাঙ্গ নামে যুগশিশু উপস্থিত হইল।
এ প্রথমে জলপান করুক এই বলিয়া আপনি অনুকম্পাপরবশ হইয়া তাহাকে জল
দিলেন, সে কিন্তু অপরিচয় হেতু আপনার হস্তসমীপে গমন করিল না। পশ্চাৎ
আমি সেই জল গ্রহণ করিলে সে উদকগানে ইচ্ছা প্রকাশ করিল। তখন আপনি এই
বলিয়া হাসিয়াছিলেন যে সকলেই আপন আপন আত্মায়ে বিশ্বাস করে, তোমরা দুই
জনেই বশ্য।

Sakuntala—[*Aside*]. That love having undergone such a change, what is the good of reminding? But I have set about it because my ownself is to be acquitted. [*Aloud*]. My lord; [*Half uttering*] When marriage itself is doubted, the form of address should not be this. Descendant of Puru! It is quite worthy of you to disown in such words this person of a heart frank and unre-served by nature, after having enticed her in that manner with solemn pledges in the hermitage?

King.—Heaven forbid it! (literally; let this sin be averted!) Why dost thou seek to soil thy family and demean this person; even as a river undermining its bank makes its limpid water turbid and fells the riparian tree?

Sakuntala.—Very good! if you have proceeded thus, believing me to be really the wife of another person, then I shall remove your doubt by some token.

King.—A noble proposal.

Sakuntala.—[*Touching the side of the ring*] Alas! Alas! my finger is without the ring. [*Looks with anguish at Gautami*].

Gautami.—Surely the ring slipped off (from your finger), when you were bowing to the water of *Sachitirtha* in *Sakravatra*.

King.—[*With a smile*]. This is what is called ready-witted female sex.

Sakuntala.—Fate has shown its power in it. I shall tell you another circumstance.

King.—It has now become a matter to be heard!

Sakuntala.—One day in the jasmine-bower, there was water in your hand in a cup of lotus-leaves.

King.—We are listening.

Sakuntala.—At that instant, my adopted child, the little fawn, named *Dirghapanga*, came. Saying—“Let it drink first,” you kindly tried to induce it by means of water. But for want of familiarity it did not come near your hand. Then on my taking the water, it did favour (to it). Then you laughed, saying “every one confides in one’s own kind; in this particular case, both of you are wild.”

राजा । आत्मनां कार्यं निर्वर्त्तयन्ति याः तासां स्वाभिप्रेतसाधने तत्पराणां दुष्टानां नारीणां अनृतसमयैः मिथ्याप्रचुरैः वाङ्मयभिः असृतकल्पैः वचनैः विषयिणः इन्द्रियार्थाकृष्टचेतनाः नराः आकृष्यन्ते अपहृद्यन्ते कार्याकार्यविवेकविधुरा भवन्ति इत्यर्थः । नतु मादृशः इति तात्पर्यम् ।

गौतमी । मन्त्रयितुं वक्तुं । कितेन वाति इति कितवः (कित्शब्दपूर्वात् वाधातोः कः) शठः तस्य कर्म इति कैतवं शब्दः तस्य अनभिज्ञः (कर्मणि षष्ठी) । तपोवने वर्द्धितत्वात् सरलः अयं शकुन्तलारूपः जनः शब्दं न जानाति ।

राजा । तापसी चासी हृष्टा चेति कर्मधारये पूर्वपदस्य पूर्वभावः । तत्-सम्बोधने । स्त्रीणां अमानुषीष अशिक्षितपटुत्वं संदृश्यते ; किमुत याः प्रतिबोधवत्यः । परभृताः अन्तरिक्षगमनान् प्राक् स्व अपत्यजातं अन्यैः द्विजैः पीषयन्ति खलु ॥ २२ ॥

स्त्रीणां मध्ये (निर्द्धारे षष्ठी) अमानुषीष मानुषीभिर्नासु तिर्यग्योनिषु “वञ्चक वागादिव्यवहाररहितासु अपि इति भावः” अशिक्षितं यत् पटुत्वम् तत् शिक्षामन्तरेण नैसर्गिकं कौशलं संदृश्यते ; याः प्रतिबोधवत्यः विशिष्टबुद्धयः मानुष्यः ताः किमुत, तासां नैसर्गिकचातुर्ये संशयावसरी नास्तीति भावः । परभृताः कीकिलाः (जातिलस्य मुख्यया वत्या अग्रहणात् न डौप्), अन्तः स्वर्गपृथिव्योः मध्ये ईक्ष्यते यत् तत् (ईक्ष-धातोः कर्मणि घञ्) यद्वा अन्तः ऋक्षाणि नक्षत्राणि यस्य तत् पृषोदरादित्वात् पक्षे ऋष्वः ऋकारस्य रित्वं वा । अन्तरिक्षं आकाशं तेन गमनं यस्मात् उडडयनात् इत्यर्थः प्राक् स्वं अपत्यजातं शावसमूहं अन्यैः द्विजैः पक्षिभिः (दन्तविप्राण्डजा द्विजाः इत्यमरः) वायसैः पीषयन्ति पालयन्ति । द्विजैरिति अणिकर्त्तुः कर्मत्वाभावात् तृतीया । विशेषण सामान्यसमर्थनरूपोऽर्थान्तरन्यासः अलङ्कारः । वंशस्थविलं वृत्तम् ।

Change of voice.—अशिक्षितपटुत्वं संपश्यन्ति (लोकाः) । परभृताभिः स्वमपत्यजातं पीष्यते ।

आत्मनः स्वस्य हृदयं तेन अनुमानं सम्भावनम् तेन ; यथा स्वहृदयं कौटिल्यपुण्ये तथा अपरस्यापि हृदयं मन्यसे । धर्मरूपे कस्युके आवरणे प्रवेशिनः सोपधि

মার্থিকত্ব' প্রস্তাৱপথতঃ অন্তৰ্বে তথৈব ক্ষুদ্রঃ আৱতমুখঃ যঃ কূপঃ তেন উপমা
সাদৃশ্যং যস্য তস্য তথৈৱাচ্ছাদিতত্বাত স্থিরভূমিত্বেন পরিণায়মানস্য অন্তৰ্বে পাদীন
স্পষ্টঃ পতনহিতুভূতস্য কূপস্য ইব ধম্মোঃ বচনৈঃ আক্ষনঃ সত্যসম্বলং প্রকটয়তঃ কিন্তু
বচনচাতুৰ্য্যেণ বিমুগ্ধস্য হস্তাভ্যাসং উপগতবতী নাশকারণস্য তে অনুকৃতিং সত্ৱশা-
চরণং কঃ কুর্যাৎ ন কোঽপি ইত্যাশয়ঃ ।

N. B.—Notice the confusion of metaphor here. It is due to her just indignation.

রাজা । স্বকর্ষামাধনোদাত নারোদিগের ঐদৃশ অন্তা সধুম্য বাক্য দ্বারা বিষয়িগণ
আকৃষ্ট হইবে ।

গোতমী । মহাশয় একথা বলিবেন না । এই ব্যক্তি তপোবনে বর্জিত, শঠতাম্ব
অনভিজ্ঞ ।

রাজা । তাপসবৃক্ষে, পশুপক্ষিজাতীয় জীৱণেও স্বাভাবিক চাতুর্য্য দেখিতে পাওয়া
যায় । বাহারা বিশিষ্টবুদ্ধিযুক্ত তাহাদের কথা কি বলিব । কোকিলেরা আপনাদেহ
শাবকগুলিকে উড়িতে শিখিবার পূর্বে অল্প পক্ষী (বায়স) দ্বারা প্রতিপালন করাইয়া
লয় ।

শকুন্তলা । [সন্দোহে] অনাৰ্ধ্য, আপন হৃদয় অনুসারে অনুমান করিতেছ । তুমি
ধর্ম্মব্রজ, ত্যাগাদিত কুপতূল্য, তোমার অনুকরণ কে আর করিবে ?

King.—Men addicted to pleasures of the senses are tempted by such honeyed words, full of untruth, of women serving their own ends.

Gautami.—O gifted king ! It beseems you not to speak thus. This person, bred up in the holy wood, is utterly ignorant of guile.

King.—Holy matron, untaught ability is seen, in females other than women ; not to speak of those that are possessed of reason. The cuckoos get their own young ones reared by other birds before (they are able to) fly into the sky.

Sakuntala.—[*With anger*]. Dishonourable man, thou judgest by an inference from thy own heart. Who else will follow the track of thee who entering the cloak of virtue resemblest a well covered over with grass ?

রাজা । সন্দিগ্ধা সংশয় আশ্রিতা বুদ্ধিঃ যস্য তং সাদৃশ্যং ; নাস্তি কৌতৰ্য্য
বক্ষিণ্ সঃ অকৌতৰ্য্যঃ অক্লম্বিনঃ ।

মমি এব, বিজয়দাহবচনিত্বতী রহঃত্বং প্রদয়্য অপ্রতিপদ্যমানে অতি-
লৌহিতাত্মা অনশা অতিবদা কুটিলযীঃ ভুবীঃ মৈদাত্ অরস্য শরাসনং অশ্রমিব ১২৩॥

मयि एव विस्मरणेन दारुणा निष्ठुरा परुषा चित्तस्य वृत्तिर्यस्य तस्मिन् स्मृति-
भङ्गात् निष्कर्षणे, अतएव रहः एकान्ते वृत्तं प्रणयं प्रेमाद्यं अप्रतिपद्यमाने अस्त्री
कर्त्तव्ये सति अतिलोहिते अतिरक्ते अक्षिणी यस्याः तथा (बहुव्रीहौ षक्) अनया
शकुन्तलाया अतिरुषा, अतिक्रोधेन हेतुना कुटिलयोः वक्रयोः भ्रुवोः भेदात् पृथग्-
भावात् स्मरस्य कन्दर्पस्य शरासनं धनुः भद्रमिव इत्युत्प्रेक्षा । क्रोधातिशयात्
नृपेऽतिगम्भीरोऽपि अनुरागः अनया मुहुर्नै उपेक्षितः इति अलङ्कारेण वस्तुध्वनिः ।
यद्वा मयि विषये अतिरुषा हेतुना अलोहिताख्या अनया शरासनं भद्रमित्यन्वयः ।
वसन्तलिलकं वृत्तम् । भूलतायाः कन्दर्पशरासनत्वम् प्रायेणीक्यते कविभिः, तथाच
कुमारि अथ स ललितयोषिदभूलताचारुण्यम् । गीतगोविन्दे अपि ।

भूपल्लवं धनुरपाङ्गतरङ्गितानि वाणाः गुणः श्रवणपालिरितिकरेण ।

तस्यामनङ्गजयजङ्गमदेवतायां अस्त्राणि निर्जितजगति किमर्पितानि ॥

मयि एव इत्यत्र स्मृतिभङ्गवानहमेव सृष्टावदामि नेयमिति द्योतयत्येवकारः ।

Change of voice.—...अतिलोहिताक्षी इयं शरासनं भद्रवती । भनञ्ज
लटि भनक्ति, लङि अभनक्, लिटि वभञ्ज, लुङि अभञ्जीत् अभञ्ज्ताम्
अभाङ्क्षुः ।

राजा । [आश्चर्यम्] ईश्वर क्रोध अकस्मिन् बलिष्ठा बोध हईतेछे एवम् आमान
वृत्तिके सन्नेहास्त्रित करिषाछे । आम्हि ई विश्वरगहेतू निष्ठुराछि हईया गोपने
गज्जटिछे प्रणय अशोकार कराय, अतिक्रोधे अतिलोहिताक्षी ईनि कुटिल ऊषय भिन्न
करत येन कन्दर्पेन धनु उग्र करिषा फेलिनेन ।

King — [*Aside*]. Her anger, making me of a wavering mood,
seems to be unassumed (genuine). For, with the state of my mind
stern by loss of memory, I having disowned the love privately
made, she, with crimson eyes because of extreme anger, has, by
the dissevering of the curved eyebrows, snapped asunder, as it
were, the bow of Cupid.

पुरोहितः । प्रथितं सर्व्वं विदितं ; न तस्मिन् चरिते किमपि गोप्यमस्ति ।

शकुन्तला । मुहु इत्यव्ययम् भद्रमित्यर्थः स्वस्याः कन्देन अभिप्रायेण चरति या
सा स्वच्छन्दचारिणी स्त्रीरिणी । पुरोः वंशः तस्मिन् प्रत्ययः विश्वासः (पत्ययोऽधीन-
शपथज्ञानविश्वासहेतुषु इत्यमरः) तेन हेतुना, पुरुवंशीया न अधार्मिकाः इति
विश्वासवशादित्यर्थः । मुखे मधु यस्य तस्य मुखमधोः हृदये स्थितं विषं यस्य तस्य
पथीमुखस्य विषकुम्भस्येव अस्य हस्तस्य अभ्यासं समीपं प्राप्ता । अस्य वचने कृतविश्वासः
आत्मानं समर्पितवती इत्यर्थः । [पटान्तेन वसनाच्छलेन आहत्य आच्छाद्य] ।

शार्ङ्गरवः । अपलस्य कर्म इति चापलं अविवक्ष्यकारित्वं परिहृतं व्याहृतं
 अपलं सग इत्यमनेन प्रकारेण दहति सन्तापयति मनोरुजं जनयति इत्यर्थः ।
 उक्तञ्च भारविणा ।

सहसा विदधीत न क्रियामविवेकः परमापदां पदम् ।

वृणते हि विमृष्यकारिणं गुणलुब्धाः स्वयमेव सम्पदः ॥

अत इति—अतः रहः सङ्गतं विगंघात् परीक्ष्य कर्त्तव्यम् ; अज्ञातहृदयेषु
 सौहृदं एवं वैरीभवति ॥ २४ ॥

अतः अस्मात् कारणात् अपलतायाः विपत्परिणामित्वात् रहः रहसि रहस्योपांशु
 चालिङ्गे इत्यमरः निर्जने सङ्गतं प्रणयादिकं विगंघात् विशेषं यत्रातिशयमित्यर्थ
 आश्रित्य इति ल्यबलोपे पञ्चमी परीक्ष्य कर्त्तव्यम् । अज्ञातं व्यवहारादिनां अपरिज्ञातं
 हृदयं येषां तेषु लोकेषु विषये सौहृदम् वस्तुत्वम् एव अनेन प्रकारेण वैरीभवति,
 अवैरं वैरं भवति इति चित्ः शत्रुत्वे विपरिणमति । वैधर्म्येणार्थान्तरन्यासः अलङ्कारः ।

Change of voice —सौहृदेन वैरीभूयते ।

राजा । अवभवत्यां शकुन्तलायां प्रत्ययः विश्वासः तस्मात्, शकुन्तलावाक्ये
 विश्वासेन केवलीन प्रमाणान्तरमनपेक्ष्यैव इत्यर्थः संयुतः दीषः येषु तानि अक्षराणि
 तैः संयुतदीषाक्षरैः विषदिग्धैः शरैरिव सापवादैः वचनैः अस्मान् क्षिणुय अस्माकं
 यशोऽलम्पय । नैतदयुक्तं प्रमाणान्तराभावादिति भावः । हिंसायामिति धातोः
 स्वादिगणौयात् लटि मध्यमपुरुषवद्बचनम् । क्षिणु—चिचाय, लुङ् अक्षेपीतु क्तः क्षीणः

शार्ङ्गरवः । [अनन्या कांक्षितं सह वक्तुमानं इति सास्यम्] अधरं ह्रीनं
 अपक्वमिति यावत् तादृशम् उत्तरम् ।

यः आजन्मनः श्लाघ्यमशिक्षितः, तस्य जनस्य वचनं अप्रमाणं ; यैः परातिसन्धानं
 विद्येति अधीयते ते आनवाचः सन्तु किल ॥ २५ ॥

यः पुरुषः जन्मनः आरभ्य समासस्य विभाषितत्वात् न समासः समासपक्षे
 आजन्म इत्येवं स्यात् ; श्लाघ्यं खलतां द्विजिह्वत्वं इति यावत् न शिक्षितः नोपदिष्टः
 परेण स्वप्रहत्या वा ; बाल्यादेव आर्जवप्रधानः इत्यर्थः, तस्य तादृशस्य जनस्य वचनं
 अप्रमाणं नास्ति प्रमाणं निश्चयप्रतीतिः हेतुः यस्य तत् तथोक्तम् अविश्वास्यम् । यैः
 राजभिः दुष्यन्तप्रमुखैरिति भावः परेषां शत्रूणां अन्येषामिति ध्वनिः अतिसन्धानं
 प्रवचनं प्रतारणमिति यावत् विद्येति अधीयते, यावता यत्नेन अनुरागेण च विद्या
 अभ्यस्यते तावता अध्यवसायेन अधीयते पठ्यते, अधिगम्यते इति यावत्, परप्रवचनपराः
 सर्वथा विश्वासानर्हा, ते आत्माः प्रत्ययिताः विश्वस्ताः वाचः येषां ते तथाविधाः सन्तु
 किल इति काकुः । किलेति सम्भावनायाम् । सीङ्गुणवचनमिदम् । विशेषे वक्तव्ये
 सामान्यनिर्देशरूपप्रस्तुतप्रशंसा । वृत्तसुपजातिः ।

শিচ্চিত; ইত্যত্র দ্বিকর্মকাৎ শিচ্চধাতোঃ যন্তাৎ অপ্রধানে কর্মণি ক্তঃ
দুহাদিষু অযমন্তর্ভবতি । ক্তাচিৎ প্রসজ্যপ্রতিষেধনজ্যাপি সমাসঃ ইত্যতে ইতি ন
শিচ্চিত; ইতি অশিচ্চিত; ইতি নঅসমাসঃ ।

Change of voice.—(কৌণ্ডিণি) যং শাস্ত্র্যং অশিচ্চিত্তবান্...বচনেন অপ্রমাণেন
ভূয়তে । যদ্বা যেন...অশিচ্চিত্তেন ভূয়তে । যে অধীযতে তৈঃ শাস্ত্রবাগ্ভিঃ ভূয়তাম্ ।

রাজা । সত্যবাদিত্রিতি সৌক্লুণ্ঠম্ । অম্ভ্যুপগতং যত্বযৌদ্যতে তদক্লীকৃতম্, কিং
ফলমুদ্বিষ্ট্য অস্যাঃ প্রবচনং মল্কানুক প্রবর্তমিতি বেদিতুমিচ্ছামি রাজ্যলাভমুদ্বিষ্ট্য
রাজাভিঃ শত্রুবিমোহনে নীতিশাস্ত্রোক্তং কৌশলং প্রযুজ্যতে ; অস্যাঃ প্রতারণেন তথাবিধঃ
কথিত্ব লাম্বো নাস্তি ; প্রযোজনমনুদ্বিষ্ট্য ন মন্দৌপি প্রবর্ততে ইতি ন্যায়াত
কেনাপ্যুদ্বিষ্ট্যে নাব ভাব্যং তন্ খলু কৌটিল্যং সম্ভাবয়সি ।

শাক্তবঃ । অস্যাঃ প্রতারণেন বিনিপাতঃ ভ্ৰমঃ লভ্যতে ইতি বাক্যসমাসিঃ ।

রাজা । সাধুরথপ্রবর্তৈঃ পুরুবশীযৈঃ নিরয়পাতঙ্কিতকং কর্ম লেচ্ছ্যানুষ্ঠীয়ত
ইতি বাক্যং ন অদ্বাতুমর্হম্ । অত্ ইতি আদরার্থে অব্যয়ম্ তত্পূর্ব্বাৎ দধাতে:
কর্মণি যত্ । অদন্তরীরূপসর্গবদ্বত্তিঃ ।

শারদ্বতঃ । উত্তরেণেতি গম্যমানসাধনক্রিয়াপেচ্ছয়া করণত্বাৎ ততীয়া ।

এষা ভবতঃ কান্তা এনাং ত্যজ বা গৃহাণ বা । দারিষু সর্ব্বতোমুখী প্রসুতা
উপপন্না ছি ॥ ২৬ ॥

“তদ্বিত্যুপসংহারে” ইতি রাঘবম্ভট্ট । এষা শকুন্তলা ভবতঃ কান্তা পত্নী অথ
অশীযানপি সংশয়ী ন বর্ত্ততে । এনাং গৃহাণ ত্যজ বা, তত্র বিষয়ে অস্মদ্বক্তব্যং
নাস্তি ; হি যতঃ দারিষু পত্ন্যাং বিষয়ে প্রসুতা উপযন্তুরিতি শ্রেষঃ সর্ব্বতঃ বিষয়ে
মুখং প্রসরঃ যस्याঃ সা সর্ব্বতোমুখী উপপন্না, ত্যাগি, দানে তাড়নে বা সমর্থতরা ন
কুতাপি ব্যাহন্যতে ইতি তাৎপর্য্যম্ । সামান্যেন বিশেষসমর্থনরূপঃ অর্থান্তরন্যাসঃ
অলঙ্কারঃ ।

Change of voice.—অনয়া...কান্তয়া ভূয়তে ; ইয়ং ত্যজ্যতাং গৃহ্যতাং বা
সর্ব্বতোমুখ্যা প্রসুতয়া উপপন্নয়া ভূয়তে ।

শকুন্তলা । কিসবেন ধূর্ত্তেন বিপ্রলজ্জা প্রতারিতা ।

পূরোহিত । ভজ্যে দুঃখস্তোর চরিত্ত সর্ব্বজননিশ্ৰুত, কিন্তু ইহা (তোমার সহিষ্ণু
পরিণয়) অবগত নহি ।

শকুন্তলা । আমি যখন পুরুষসংশে বিশ্বাসবশতঃ বাহ্যর মুখে মধু অস্তরে হলোহল
অঁদুল এই প্রবন্ধকের হস্তসমীপে উপস্থিত হইয়াছি, তখন আমি যে বৈবিলীকপে পরি-
ণত হইব তাহা উত্তম [বসনাকলে মুখ আবৃত করিয়া রোদন করিতে লাগিলেন] ।

শাক্তবঃ । স্বকৃত চাপল্য নিফল হইলে এইরূপে সজ্ঞাপদারক হয় । এই হেতু

বিশেষ পরীক্ষা করিয়া গোপনে প্রণয়াদি করিতে হয়। অজ্ঞাতস্বভাব ব্যক্তির সহিত কৃত বন্ধুত্ব শত্রুপরিণামী হয়।

রাজা। আপনারা কি ইহার কথায় বিশ্বাস করিয়া আমাকে একরূপ সদোষ বাক্য দ্বারা বিগর্হিত করিতেছেন ?

শাস্ত্রব। [সংকোচে] আপনারা ইহার নীচ উত্তর শুনিলেন ! যে ব্যক্তি জন্ম-তইতে শঠতায় অনভিজ্ঞ তাহার বাক্য অশ্রদ্ধেয় ; কিন্তু যাহারা পরপ্রতারণা বিদ্যার আয় অভ্যাস করিয়া থাকেন তাহারাই বিশ্বস্তবাক্য।

রাজা। হে সত্যবাদিন্, ইহা না হয় স্বীকার করিলাম ; কিন্তু ইহাকে প্রতারণিত করিয়া কি লাভ ?

শাস্ত্রব। বিনিপাত।

রাজা। পৌরবেরা বিনিপাত প্রার্থনা করিয়া থাকেন ইহা বিশ্বাসযোগ্য নহে।

পারদ্বত। শাস্ত্রব, আর উত্তরপ্রত্যুত্তরে প্রয়োজন কি ? গুরুর আজ্ঞা প্রতিপালন করিয়াছি ; এক্ষণে প্রতিনিবৃত্ত হই [রাজার প্রতি] এই শকুন্তলা আপনার পত্নী ইহাকে গ্রহণ করিতে পারেন ত্যাগ করিতেও পারেন। পত্নীর উপর স্বামীর সর্ববিষয়িণী প্রভুতা আছে। গোতমি, অগ্রসর হও। [প্রস্থানের উদ্যোগ করিলেন]।

শকুন্তলা। এই ধূর্ত আমাকে বঞ্চিত করিয়াছে, তোমরাও কি আমাকে পরিত্যাগ করিতেছ ? [পশ্চাদ্গমন করিতে লাগিলেন]।

Priest.—Good lady, Dushyanta's actions are well known ; yet I do not find this.

Sakuntala.—Well have I been made a harlot, who from confidence in Puru's race, came within the reach of the hands of this person with honey in the mouth but poison in the heart ! [*Weeps ; covering her face with corner of her cloth.*]

Sarnagarava.—Thus a rash action done by oneself being defeated (of its ends), brings remorse. Therefore, a union in secret should be made after especially looking (before and after). In those whose hearts are unknown, friendship turns into enmity.

King.—Do you from trust in this lady charge (or accuse) us with words implicating blame ?

Sarnagarava.—[*With anger*]. Have you heard his base reply ? The words of him who from birth has not been taught deceit and falsehood are without validity, (that is to say unreliable). But let those who study deceit as a branch of learning be (men) of truthful words !

King.—Veracious man, let it be granted by us ; but what would be gained by deceiving this lady ?

Sarngarava.—Ruin.

King.—That ruin is sought by the descendants of Puru is not worthy of credence.

Saradwata.—Sarngarava, what is the use of altercation ? Our preceptor's commission has been executed. Let us go back. [*To the king*] She is your wife, you may accept her or desert her. For, with regard to wife, authority in every respect (absolute) is proper or indisputed. Gautami, go before (us). [*They go away*].

Sakuntala.—I have been deceived by this perfidious man ; why do you too forsake me ? [*Follows them*].

गौतमी । [स्थित्वा] करुणं कृपणं यथा तथा परिदेवने रोदिति या सा करुणं परिदेविनी दौना । प्रत्यादेशेन निराकरणेन परुषः निष्ठुरः तस्मिन् । स्वामिना निष्कारणं निराकृतायाः शकुन्तलायाः असावस्थानं निष्फलमित्यर्थः । पुत्रशब्दादनु-
कम्पायां कन् । ततः स्त्रियां टापि वा सूतकापुत्रकावन्दारकाणां उपसंख्यानमिति वार्तिकेन कात् पूर्वस्थातः इत् पञ्चे पुत्रका । भर्त्तरि इत्यत्र भावे सतमी ।

शाङ्करवः । पुरीभागे दीषदर्शिनि, दीषैकदृक् पुरीभागो इत्यमरः । स्वातन्त्र्यं स्वेच्छाचारित्वम् ।

शाङ्करवः । क्षितिपः यथा वदति त्वं यदि तथा, उत्कुलया त्वया पितुः किम् ? अथ आत्मनः व्रतं शुचि वेत्सि, पतिकुले दास्यमपि तव क्षमम् ॥ २७ ॥

क्षितिं पाति रक्षति यः सः क्षितिपः आतोऽनुपसर्गे इति कः । राजा दुष्यन्तः यथा वदति, नेयं मया परिणीतपूर्वा इति यत् वदति, त्वं यदि तथा तादृशी एव, यदि नृपवचनं सत्यं ; तर्हि उत्कुलया कुलात् उच्चलिता, निरादयः क्लान्ताद्यर्थे पञ्चम्या वा समस्यन्ते इति उत्कुला तथा दुयारिण्या त्वया गम्भमानक्रियापेक्षया करुणत्वात् तृतीया पितुः कस्यस्य किं, का फलसिद्धिर्भवेत् ? अथ पञ्चानरे त्वं आत्मनः व्रतं पातिव्रत्यलक्षणं शुचि यद्वं पवित्रमिति यावत् वेत्सि जानासि, तर्हि पतिकुले पतिगृहे दास्यं दासीकर्म अपि तव क्षमं योग्यम् । अत्रैव परिचरन्ती तिष्ठ इत्यर्थः उभयथा अस्मदनुसरणं न युक्तमिति भावः । द्रुतविलम्बितं व्रतं तद्वचनं । द्रुतविलम्बितमाह नभो भरो ।

Change of voice.—क्षितिपेन यथा उद्यते, त्वया यथा (भूयते) व्रतं विद्यते, दास्येनापि क्षमेन (भूयते) ।

साधयामः गच्छामः प्रायेण गच्छन्तः साधिर्गमेः स्थाने प्रयुज्यते (नाटकादौ) ।

राजा । विप्रलभसे प्रतारयसि, अतिसम्बन्धे इति यावत् शशाङ्कः कुमुदान्वेव बोधयति, सविता कमलान्वेव बोधयति वशिनां वृत्तिः परपरिग्रहसंज्ञेष्वपराङ्मुखी । शशः अङ्गः चिह्नं यस्य स शशाङ्कः मृगलाञ्छनः चन्द्रमा कुमुदान्वेव बोधयति उन्मीलयति ; सविता सूर्यश्च पङ्कजानि कमलान्वेव बोधयति विकासयति वशिनां जितेन्द्रियाणां वृत्तिः परस्य क्षेत्रस्य परिग्रहः पत्नी ह्यस्य तेन वा संज्ञेषः समागमः तस्मात् पराङ्मुखी विरता । कुमुदान्वेव इत्यत्र एवकारः अन्ययोगरूढसम्बन्धं वारयति, तथाच, “अयोगमन्ययोगश्च अत्यन्तायोगमेव च । व्यवच्छिन्नमिधमस्य एवकारस्त्रिधाभूतः ॥” २८ ॥

कुमुदानामेव बोधनस्य परपरिग्रहसंज्ञेष्वपराङ्मुखत्वेन सह ऐक्येणावभासनात् अत्र प्रतिवस्तूपमालङ्कारः न दृष्टान्तालङ्कारः । आर्याजगतिः ।

Change of voice.—कुमुदान्वेव शशाङ्केन बोध्यन्ते, सविता पङ्कजान्वेव ।... इत्या...पराङ्मुख्या (भूयते) ।

शार्ङ्गारवः । अन्वेन, पदार्थान्तरेण, सङ्गात् सम्पर्कात् पूर्वं वृत्तं व्यापारं यदा विधृतवानसि तदा ते अधर्मात् भौकलं कथं सम्भवति ; विधृतिवशात् दारपरित्यागेऽपि अधर्मः अनुष्ठितो भवेत् इति अभिप्रायः ।

राजा । गुरुश्च लघुश्च तौ गुरुलघूतयोर्भावः ; गुरुलाघवं परमनैष्किकवत् परिमाणान्तस्यासंज्ञाशान्धयोरिति कथञ्चिदुत्तरपदद्वयम् ।

अहं मूढः स्याम् एषा वा मिथ्या वदेत् इति संशये दारत्यागी भवामि, आहो परस्त्रीस्पर्शपाशुलः ॥ २८ ॥

अहं मूढः क्षुतिभंशवान् स्याम् भवेयम् इयं शकुन्तला सत्यं वदति विधृतिवशान् नाहं तदवधारयामि ; अथवा एषा शकुन्तला मिथ्या वदेत्, मां प्रतारयितुं अट्टतं वदति (उभयव सम्भावनायां लिङ्) इति संशये सन्देहे प्राप्ते, किमहं अस्याः परित्यागेन दारान् त्यजति वः सः दारत्यागी (त्यजे विशुन्) आहो अथवा परस्त्रीस्पर्शेन पाशुलः दोषस्पृष्टः पातकौ भवामि । अनयोः कतरः पक्षः श्रेयान् ?

Change of voice.—मूढेन मया भूयेत, एतया मिथ्या उद्येत इति संशये दारत्यागिना आहो परस्त्रीस्पर्शपाशुलेन भूयेत ।

राजा । अनुशान्त उपदिशतु ।

पुरोहितः । साधुभिः सिद्धपुरुषैः उद्दिष्टः निवेदितः विज्ञापितः इति यावत् । मुनेः कथस्य दुहितुः शकुन्तलायाः अपत्यं पुमान् इति मुनीदौहित्रः शाकुन्तलेयः । अस्मिन् नृपमण्डले वर्तते उत्कण्ठेण तिष्ठति यः स चक्रवर्ती तस्य चक्रवर्तिनः लक्ष्यैः

অজবজ্ঞাকুশাদিষিক্ৰৈঃ উপপন্নঃ যুক্তঃ ইতি তল্লব্ধাণ্যুপপন্নঃ । যুজ্ঞান্নং অন্তঃপুরং
নেত্বসি । বিপর্যয়ে বৈপরীত্যে, জাতস্য বালকস্য অক্লবর্জিতলব্ধাণ্যুপপন্নঃ পিতৃঃ কল্যে
সমীপনয়নং আশ্রমে প্রেরণাম্ অবস্থিতম্, স্থিরম্ নিশ্চিতমেवेति যাবত্ ।

রাজা । গুরুভ্যঃ ইতি গৌরবে বহুবচনম্ ; কল্যাণার্থাং প্রীয়মাণ ইতি চতুর্থী ।

শকুন্তলা । বসুনী রত্নানি ধসে যা সা বসুধা দধাতে: আতীতুপসর্গে ইতি ক:
স্ত্রিয়াং টাপ্ ; বিবরং অন্তরং স্থানমিত্যর্থঃ । উপক্রীয়াশ্লিলিং জীবিতং ধারয়ন্তী
ধরতীপৃষ্ঠে অবস্থাতি ন শক্নোমি ইত্যর্থঃ ।

রাজা । [শ্রায়েন দুর্ভাসস: অভিসম্পাতেন ব্যবহৃতা ব্যাহতশক্তি: বিলুপ্তা
ইত্যর্থ: স্মৃতি: यस্য তথাবিধ: শ্রাপব্যবহৃতস্মৃতি: ।]

গৌতমী । [দাঁড়াইয়া] বৎশ শাস্ত্র'রব, অতি করুণভাবে ক্রন্দন করিতে করিতে
শকুন্তলা আমাদিগের অনুসরণ করিতেছে । আমি নিষ্ঠুর হইয়া প্রত্যখ্যান করিয়াছেন
এখানে থাকিয়া বৎশ কি করিবে ?

শাস্ত্র'রব । [ক্রোধের সহিত প্রতিনিবৃত্ত হইয়া] দুষ্টে,] দেখাচারিত্র অললখন
করিতেছ ?

শকুন্তলা । [ভীত হইয়া কাঁপিতে লাগিলেন] ।

শাস্ত্র'রব । নৃপতি যেরূপ বলিতেছেন তুমি যদি সত্যই সেইরূপ হও, তাহা হইলে
কুল হইতে নিষ্কৃন্ত তোমাকে লইয়া তোমার পিতার কি হইবে ? কিন্তু যদি তোমার
পতিব্রতাতর পাবিত্র বলিয়া জান তাহা হইলে পতিগৃহে দাসীত্বও তোমার শ্রেয়: । এই
স্থানে থাক, আমরা গমন করি ।

রাজা । হে তপস্বিন্ ইহাকে কেন প্রতারিত করিতেছেন ? শশাঙ্ক কুমুদকেই
কেবল বিকাসিত করেন, সূর্য্য পঙ্কজকেই কেবল উন্মীলিত করেন ; জিতেন্দ্রিয়গণের
প্রবৃত্তি পরজীম্পর্শে পরাণুত্ব ।

শাস্ত্র'রব । যখন আপনি অশ্রুসংসর্গে পূর্ব্ববৃত্তান্ত বিন্মত হইয়াছেন, তখন কিরূপে
অধর্ম্মভীরত্ব হয় ?

রাজা । আপনাকে এ বিষয়ে গুরুলাবব জিজ্ঞাসা করি । হয়ত আমি সমস্ত বিষয়
বিন্মত হইয়াছি, অথবা এই জীলোক মধ্যা বলিতেছে একপ সম্বেদহীন, আমি
পত্নীত্যাগী হইব, অথবা পরজীম্পর্শে পাতকী হইব ?

পুরোহিত । [বিচার করিয়া] এইরূপ করন ।

রাজা । আদেশ করন ।

পুরোহিত । ইনি প্রসবকাল পর্য্যন্ত আমার গৃহে অবস্থান করুন, কেন একরূপ
বলিতেছি যদি জিজ্ঞাসা করেন, (তাহার উত্তর এই যে) সাধুগণ বলিয়াছেন আপনার
প্রথম পুত্র চক্রবর্তীলক্ষ্যাস্থিত হইবেন । যদি মূনির দৌহিত্য উজ্জলক্ষণবৃদ্ধ হন, তাহা
হইলে ইহাকে সম্বর্দ্ধন করিয়া অন্ত:পুরে প্রতিষ্ঠা করাইবেন ; বৈপরীত্য ঘটিলে ইহাকে
পিতার নিকট পাঠাইয়া দেওয়া হইয়া থাকিল ।

রাজা। আপনার বাহা অভিরুচি।

পুরোহিত। বৎসে আমার অনুসরণ কর।

শকুন্তলা। ভগবতি বহুক্রে, আমাকে স্থান দেন। [রোদন করিতে করিতে প্রস্থান করিলেন—পুরোহিতও তপস্বিগণের সহিত নিজান্ত হইলেন]।

রাজা। [শাপপ্রভাবে বিলুপ্তমুতি হইয়া শকুন্তলার বিষয়ই চিন্তা করিতে লাগিলেন]।

Gautami.—[*Stopping*]. My child Sarngarava, Sakuntala follows us, weeping piteously ; what will my daughter do (here), her husband having become cruel by disowning (her) ?

Sarngarava.—[*Turning angrily*]. Self-willed woman, do you proceed at will ?

Sakuntala.—[*Being frightened, trembles*].

Sarngarava.—Sakuntala, if you are really what the king proclaims (you to be), what will your father do with you fallen as you are from the family ? But if you know your vow to be stainless, even the office of a slave in your husband's house is for your good. Stay (here). We will depart.

King.—O hermit, why do you deceive the lady ? The moon unfolds the water-lily alone ; and the sun only the lotus. The course of conduct of men of self-control is averse to coming in contact with another's wife.

Sarngarava.—When you have forgotten previous occurrences, by reason of engagement in other things, how can you be fearful of the sin (of losing your character) ?

King.—I ask you in this matter the relative value or importance (of evils).

The doubt being that either I may have lost my memory, or she may lie, shall I be the disowner of a lawful wife, or be polluted by the touch of another's wife ?

Priest.—[*Deliberating*]. If (this be the case), be pleased to do thus.

King.—Let your holiness counsel me.

Priest.—Let this lady stay in our house till delivery. If (it be asked, "why say so", (the reply is) that saints have told of you that you will beget first a child who will be a paramount ruler. If

the son of the hermit's daughter be possessed of the signs of such a one, you would admit her into the harem, after having welcomed her ; but on the contrariety of the case, sending her back to her father is settled.

King.—As it pleases (my) superiors.

Priest.—Follow me, my child.

Sakuntala.—Holy mother Earth, give me shelter (by making an opening). [*Exit weeping with the priest and the hermits*].

King.—[*With his recollection obstructed by the curse, revolves matters touching Sakuntala*].

पुरोहितः । सा बाला स्वानि भाग्यानि निन्दन्ती बाहूत्क्षेपं क्रन्दितुं प्रवृत्ता च, स्त्रीसंस्थानं एकं ज्योतिः एनां उत्क्षिप्य आरात् अप्सरस्तीर्थं जगाम च ॥ ३० ॥

सा बाला शकुन्तला स्वानि भाग्यानि दिष्टं निन्दन्ती अहो वत् कौटुम्भं पाप-
माचरितं पुरा यस्यायं विपाकः इत्थं विलपन्ती बाहू उत्क्षिप्य सर्वमधश्च विक्षिप्य
क्रन्दितुं उत्तरारटितुं प्रवृत्ता, स्त्रिया नार्थाः इव संस्थानं आकृतिः यस्य तत् स्त्री-
संस्थानं ललनाकारं ज्योतिः एनां शकुन्तलां आरात् दूरात् उत्क्षिप्य उत्तोल्य अप्सर-
स्तीर्थे तदार्थं जलवतारविशेषम्, (यव साधुजनस्य अभिषेककालं यावत् अप्सरः-
सन्निधौ भवति) जगाम तदभिमुखं प्रायात् । अद्वयं अविलम्बद्योतनाय । क्रियधीः
समुच्चितात् समुच्चयालङ्कारः शालिनीवृत्तम् मात्तौगीचेत् शालिनी वेदलोकैः ।

बाहूत्क्षेपं—बाहू उत्क्षिप्य इति वाक्ये “परिक्षिप्यमाने च” इति णमुल् ।
Any root may take the suffix णमुल्, if it has for its accusative
case a member of the body of a being in the state of under-
going any pain or torture.

Change of voice.—तथा बालया निन्दन्त्या...प्रवृत्तम् । स्त्रीसंस्थानेन
ज्योतिषा एकेन अप्सरस्तीर्थे जग्मे ।

राजा । प्रत्यादिष्टः प्रत्याख्यातः तत्कृते तर्कः निष्फलः ।

राजा । प्रत्यादिष्टां मुनेः तनयां परिग्रहं न क्षरामि कामं ; किन्तु बलवत्
दूयमानं हृदयं मां प्रत्याययतीव ॥ ३१ ॥

प्रत्यादिष्टां निराकृतां मुनेः कण्वस्य कन्यां परिग्रहं पत्नीम् यदसौ मया पूर्वैः
परिणीता तत् न क्षरामि, अकामेनापि तन्मयानुमन्यं सत्यमित्यर्थः अकामानुमतौ
कामं किन्तु बलवत् अर्थं दूयमानं तप्यमानं हृदयं मां प्रत्याययतीव, आरयति,
बोधयतीव इत्युपेक्षा ।

প্রতিপূর্বাৎ ইত্থাঘাতীঃ ণিষি লটিকুপম্ । প্রল্যায়য়তি “ঐগমিরবোধনে” ইতি ন গমাৎ । When the root ইত্থ has not the sense of “convincing” or “to cause to understand”, it assumes the form of গম্ in the causative form. Here it means “to convince,” hence not গময়তি । দূয়মানং দিবাদিগণীয়াৎ দূধাতীরকক্ষ্মণীয়াৎ কৰ্ণরি শ্রানচ্ । হু লট্ দূয়তে ; লিট্ দূদুবে ; লুঙ্ অদবিষ্ট ; ক্তাঃ দূনঃ ।

Change of voice.—প্রল্যাঘাটা...তনয়া পরিগ্রহঃ ন স্মর্যতে । দূয়মানেন হৃদয়েন অহং প্রল্যায়ি ।

ইতি পঞ্চমঃ অঙ্কঃ ।

নেপথ্যে—আশ্চর্য্য ।

রাজা । [শ্রবণ করিয়া] (আশ্চর্য্য) কি হইতে পারে ?

পুরোহিত । [প্রবেশ করিয়া বিস্ময়ের সহিত] দেব, অতি অদ্ভুত ব্যাপার ঘটিল ।

রাজা । কিরূপ ?

পুরোহিত । কণ্ঠশিষ্যগণ প্রতিগমন করিলে সেই বালিকা স্বীয় অদৃষ্টের দোষ দিয়া বাহু আছড়াইয়া রোদন করিতে লাগিল—

রাজা । আর কি ?

পুরোহিত । স্ত্রীলোকের স্থায় আকৃতিবিশিষ্ট একটি জ্যোতিঃ ইহাকে তুলিয়া লইয়া অম্বরশূর্যের দিকে গমন করিল ।

সকলে [আশ্চর্য্যাব্বিত হইল] ।

রাজা । ভগবন্, সে বিষয় আমরা পূর্বেই তাগ করিয়াছি সে জন্য বৃথা তর্কে প্রয়োজন কি ? আপনি বিশ্রাম করুন ।

পুরোহিত । আপনার জয় হউক [নিষ্কান্ত] ।

রাজা । বেদবতি, আমি পর্য্যাকুল হইয়াছি, শযন গৃহের পথ প্রদর্শন কর ।

প্রতিহারী । দেব, এদিকে আসুন । [গমন করিতে লাগিল] ।

রাজা । নিরাকৃত মুনিতনয়া আমার পত্নী ইহা শ্রবণ করিতে পারিতেছি ন ; সত্য ; কিন্তু অত্যন্ত উৎকণ্ঠিত এই হৃদয় যেন আমার প্রতীতি উৎপাদন করিতেছে । [সকলে নিষ্কান্ত] ।

পঞ্চম অঙ্ক সমাপ্ত ।

Behind the Scenes.

A miracle !

King.—[*Listening*]. What may it be ?

Priest.—[*Entering, with astonishment*]. My liege, something extraordinary has happened.

King.—What ?

Priest.—As the disciples of Kanwa departed, that girl blaming her own luck, began to cry, throwing (convulsively) her arms.

King.—What then ?

Priest.—Just then a light, having the form of a woman, lifting her up from a distance went towards the Apsarastiṭha.

All.—[*Act the part of being astonished*].

King.—Reverend Sir, we have already given the matter up. Why seek it with fruitless conjectures ? Please rest yourself.

Priest.—May you be victorious ! [*Exit*].

King.—Vetravati, I am perturbed (and tired). Show the way to the bed-chamber.

Warder.—This way, my liege, this way. [*She goes away*].

King.—True that I do not remember the daughter of the hermit, disowned (by me), to be my wife ; but my heart, extremely agitated as it is, convinces me, as it were.

End of the fifth Act.

षष्ठोऽङ्कः ।

प्रवेशकः ।

[नागरिकः नगररक्षणे नियुक्तः इति नगरशब्दात् ठक् श्यालः राज्ञः श्यालः] ।

रक्षिणी । [ताडयित्वा] कुम्भिलकः चौरः “कुम्भिलः शालमीने च चौरशोकार्थ-
* चौरयोः” इति मेदिनी । कुम्भीरक इति पाठे स एव अर्थः “कुम्भीरकः गण्डपदः
तस्करश्च मलिम्बुचः” इति नाममाला । “मयेः वन्धनं सुवर्णं प्रत्युत्तीकरणं तव
उत्कोर्णं व्यक्तीकृतं नामधेयं यदेति” । राघवभट्टः ।

पुरुषः । [भीतेः भयस्य नाटितकं रूपं तेन समयमित्यर्थः] “भावेषु विदत्सुं
गौरविताः, भावो विद्वानित्यमरः” इति न्यायपञ्चाननचरणाः ।

प्रथमः । सोपज्ञासोक्तिरियम् ।

पुरुषः । तदाख्यस्य जनपदस्य अभ्यन्तरे वसति यः सः । धीवरः—मत्स्यजीवी
कैवर्षः कैवर्षे दासधीवरौ इत्यमरः । दधाति मत्स्यान् इति दधातेः ष्वरच् ।

द्वितीयः । दस्युः पाटञ्जर स्तेनः इति हैमः । पटन्निव वेष्टित इव चरति इति
पटञ्जरः चौरः स एव इति स्वार्थे ञणि पाटञ्जरः ।

श्यालः । अनुक्रमेण, यथाक्रमम् ; प्रतिवधानं प्रतिबन्धं व्याघातमिति यावत् जनय । वध्नातेः लोटि मध्यमपुरुषैकवचनम् ।

उभौ । आवृत्तः भगिनीपतिः ; भगिनीपतिरावृत्तः इत्यमरः ।

पुरुषः । यत् कर्म विनिन्दितं विगर्हणीयं सङ्गजं स्वाभाविकं वंशपरम्पराक्रमेणागतं तत् न विवर्जनीयं न परित्याज्यम् । तत्र दृष्टान्तमुदाहरति, अनुकम्पया मृदुः सरसचित्तः श्रीविद्यः वेदोक्तकर्मनिरतः विप्रः पशूनां मारणं यज्ञार्थं घातनं तद्रूपेण कर्मणा दारुणः निष्ठुरः दयाप्रधानोऽपि जात्यनुरूपयागाद्यङ्गभूतपशुघातनक्रौडं न परिहरति । उक्तञ्च गीतायां सङ्गजं कर्म कौन्तेय सदीपमपि न त्यजेत् । सर्व्वारम्भा हि दीपेण धूमेनाग्निरिवावृताः । वियोगिनीवृत्तम् । लक्षणम् विषमे ससजा गुरुः समे सभरालोऽथ गुरुर्वियोगिनी । “श्रीविद्यं ऋन्दोऽधीते” श्रीविद्यमिति निपात्यते ऋन्दोऽधीते इत्यस्मिन्नर्थे । ऋन्दसी वा श्रीवभाव सदाधीते इति घञप्रत्ययः ॥ १॥

खण्डं खण्डं इति वीप्सायां शस । रत्नैः भासुरं दौर्मनस् (भञ्जभासमिदो घुरच् इति भास्वातोः घुरच्) आगमस्य प्राप्तेः वृत्तान्तः उदन्तः ।

श्यालः । विस्त्रस्य आममांसस्य गन्धः विद्यते अस्य इति विस्त्रगन्धौ, गोधां अस्ति भक्षयति इति गोधादौ, (अन्तेः णिनिः) मत्स्यान् वध्नाति इति मत्स्यवन्धः (कर्मण्यण्) । अङ्गुलीयकदर्शनम् अङ्गुलीयकप्राप्तिविषयकः योऽयं वृत्तान्तः अनेन कथितः स इत्यर्थः ; विस्त्रष्टव्यम्, विचारयितव्यम्, (मृशधातोः तव्यत्) । मृश् लटि मृशति ; लटि समर्थः ; लुङि अमार्चीत् अमार्चीत् अमृचत् ।

श्यालः । गन्धिभेदकः चौरः । गन्धिं गन्धनं वस्त्रादिना धनस्य बन्धनं भिनत्ति किनत्ति इति गन्धिभेदकः । भिदेर्लुल् ।

श्यालकः । अप्रमत्तौ, अवहितौ, प्रसादोऽनवधानता इत्यमरः । प्रतिपालयतम् रक्षतम् । यथा आगमनं यस्य तत् । येनोपायेन धीवरहस्यगतं । शासनं आदेशम् । प्रतीप्य गृह्येत्वा । प्रतिपूर्व्व्यात् इषधातोः ल्यप् ।

प्रथमः । चिरं करोति इति चिरयति (नामधातोः लटिरूपम्) विलम्बते ।

द्वितीयः । अवसरे योग्ये समये समागते, नतु स्वेच्छया सर्व्वदैव, उपसर्पणीयाः उपगमन्त्याः ।

प्रथमः । स्फुरतः परिस्रन्देते, व्यथौ भवतः । सुमनसः वधाय याः सुमनसः, पुष्पाणि वध्यस्य कण्ठे दीयन्ते ताः प्रदातुम् । राज्ञा प्राणान् दण्डितस्य कृतापराधस्य कण्ठे रक्तपुष्पमाला समर्प्यते इति पुरातनौ रीतिः ।

पुरुषः । नास्ति कारणं यस्य स अकारणः अहेतुकः, अपराधं विनैव इत्यर्थः । मारयति यः सः मारणः ख्यन्तात् मृधातोः कर्त्तरि ल्युः ।

द्वितीयः । इतीमुखे अस्थानेव दिशि आगच्छन् इत्यर्थः । गृध्राणां उपहारः

भविष्यसि जीवन्नेव बहुहसपादः गृध्रैः खाद्यते अपराद्धः, अथवा सारमेयाः अपराधिनं तदवस्थं समृश्य मुञ्चते इति रीतिः पुरा प्रवर्त्तिता आसीत् ।

श्यालः । जालेन उपजीवति वृत्तिं करोति इति जालीपजीवी धीवरः । अङ्गुलीयप्राप्तिविषयकः वृत्तान्तः योऽनेन कथितः न सोऽसङ्गतः । अस्य इति कर्मणि षष्ठी अङ्गुरीयकस्येति कर्मणि “क्वचित् उभयदेति” कर्त्तरि कर्मणि च युगपदेष षष्ठी । यद्वा अस्य इत्यत्र शेषे षष्ठी ।

द्वितीयः । [परिमुक्तं बन्धनं यस्य सः परिमुक्तबन्धनः तं, बन्धनात् मुक्तम्] ।

पुरुषः । [श्यालं प्रणम्य] केनीपायेन अथ जीवनयात्रां निर्वाहयामि इत्यर्थः अयेति प्रश्ने ।

श्यालः । यावानर्थः अङ्गुलीयकस्य मूल्यं तावानर्थः दापितः । ख्यतात् ददातेः कर्मणि क्तः । अङ्गुलीयस्य मूल्यं तेन सम्मितः । सम् + मा + क्त = सम्मित ।

सूचकः । न केवलं सत्योः परिवाणम् अपि तु प्रभूतार्थलाभः अहो महाननुषङ्गः ।

जानुकः । भर्तुरिति कर्त्तरि षष्ठी, क्तस्य च वर्त्तमाने इति ; सम्प्रतेन इति ; सम्प्रतेन प्रिथेय ।

श्यालः । प्रकृत्या स्वभावेन गम्भीरः सुखदुःखादिभिरक्षीभ्यः । प्रसृतं उदशु नयनं यस्य तादृशः । दर्शनेन स्मारितः इत्यस्य अनुक्ते कर्त्तरि तृतीया ।

जानुकः । मत्स्ये जीवन्ति इति मात्स्निकाः (मत्स्यशब्दात् ठक्) तेषां भर्ता, प्रधानं तस्य कृते, तस्यैव उपकृतये नतु आत्मनः सेवितं यतः पुरस्कृत्या अनेन धीवरेणैव लब्धा । [अत्यूया कोपेन] ।

पुरुषः । सुमनसां पुष्पचन्दनादीनां मूल्यं ।

श्यालः । प्रियवयस्यः प्रियमुद्वत् ; कादम्बरीसाक्षिकं कादम्बरी मदिरा साक्षी यस्य तत् (शेषादविभाषा इति कः) । कुत्सितं मलिनं अस्वरं यस्य स कादम्बरः बलदेवः तस्य प्रिया इति कादम्बरी (कादम्बशब्दात् अण् स्त्रियां ङीष्) मदिरा यद्वा कादम्बरशब्दात् स्त्रियां ङीषि कादम्बरी । कादम्बपुष्पसम्भूता मदिरा कादम्बरी, कादम्बरश्च । मैत्रादि अग्निसाक्षिकं क्रियते इति प्रसिद्धिः ; पानासक्तानां मदिरासाक्षिकम् । शौण्डिकस्य मदिराजीवस्य आपणं विक्रयशालां गच्छामः शुण्डा मदिरा पण्यमस्य इति शौण्डिकः शुण्डाशब्दात् ठक् । यद्वा शुण्डिकादागतः इति शौण्डिकः शुण्डिकादिभ्यः अण् इति अण् । शौण्डिकः आपणः इति शौण्डिकापणः आङ् पूर्व्यात् पणधातोः अधिकारणे घञ् आपणः ।

[तांशत्र पत्र नगरत्रकत्र निशुल्क राजशालात्र अवेण ; तांशत्र पण्ठां एकज्जन वक्त्रपुत्रक नशेरा दूहेजन रक्त्रकत्र अवेण] ।

রক্ষকদ্বয়। [তাড়না করিয়া] ওরে চোর, তুই এই মণিবন্ধনে উৎকীর্ণ নাম রাজকীয় অঙ্গুরীয় কোথায় পাইয়াছিল বল ।

পুরুষ। [ভীতি অভিনয় করিয়া] মহাশয়েরা অমুগ্রহ করুন, আমি এরূপ কাণ্ড করি নাই ।

প্রথম রক্ষক। তবে কি তোমাকে উৎকৃষ্ট ব্রাহ্মণ বলিয়া রাজা দান করিয়াছেন ?

পুরুষ। আপনারা শুনুন । আমি শত্রুবতারে বাস করি, আমি ধীবর ।

দ্বিতীয়। ওরে চোর, আমরা কি তোমার জাতি জিজ্ঞাসা করিয়াছি ?

শ্রালক। সূচক, ও সমস্ত পূর্বাণর বলুক, উহাকে মধ্যে বাধা দিও না ।

উভয়ে। মহাশয়, যেমন আদেশ করেন ।

পুরুষ। আমি জাল বড়িশ প্রভৃতি মাছ ধরিবার উপায় দ্বারা পরিবার প্রতিপালন করি ।

শ্রালক। [হাস্য করিয়া] তোমার জীবনধারণের উপায় বেশ পবিত্র ।

পুরুষ। মহাশয় যে কাজ যার স্বাভাবিক তাহা নিন্দিত হইলেও ত্যাগ করিবে না । যারা বেদ পড়িয়া যাগ যজ্ঞ করেন তাঁরা দয়ালু হইলেও পশু মারিয়া নিষ্ঠুরতা করেন ।

শ্রালক। তার পর ।

পুরুষ। একদিন আমি একটি রুই মাছ যেমন খণ্ড খণ্ড করেছি, অমনি তার পেটের মধ্যে এই রক্তঘারা উজ্জল অঙ্গুরীয়টা দেখিলাম । তার পর আমি ঐ অঙ্গুরীয় বিক্রয় করিবার জন্ত যখন দেখাই সেই সময়ে মহাশয়েরা আমাকে ধরিয়াছেন । আমি এইরূপে ইহা পাইয়াছি, মারিতে হয় মারুন, ছেড়ে দিতে হয় ছেড়ে দিন ।

শ্রালক। জানুক, এর গায়ে কাঁচা মাংসের গন্ধ, এ গোসাপভোজী জেলে তার সন্দেহ নাই । তবে অঙ্গুরীয়প্রাপ্তির কথা যা বলিল তা বিচার করা কর্তব্য । রাজ-বাটীতেই যাই ।

রক্ষকদ্বয়। যে আজ্ঞা ।

শ্রালক। ওরে চোর (গাঁটকাটা) চল ।

[সকলে গমন করিতে লাগিল]

শ্রালক। ইহকে এই পুরদ্বারে সাবধান হইয়া রক্ষা কর, যতক্ষণ আমি রাজাকে এই অঙ্গুরীয়ের বিষয় সমস্ত বলিয়া তাঁহার আদেশ লইয়া না আসি ।

উভয়ে। মহাশয়, প্রভুর প্রাসাদে প্রবেশ করুন । [শ্রালক নিষ্ক্রান্ত হইল] ।

প্রথম। জানুক আমাদের কর্তার বিলম্ব হচ্ছে ।

দ্বিতীয়। রাজাদিগের সহিত সময়মত দেখা হয় ।

প্রথম। জানুক, ইহাকে বধের মালা পরাইতে আমার হাত ব্যস্ত হয়েছে ।

পুরুষ। মহাশয়, বিনাদোষে একজনের প্রাণ নষ্ট করা আপনার উচিত নয় ।

দ্বিতীয়। [দেখিয়া] ঐ যে আমাদের প্রভু পত্র হাতে করিয়া রাজার আদেশ লইয়া এই দিকে আসছেন দেখছি । হয় গৃধ্রের বলি হবি, না হয় কুকুরের মুণ দেখুবি ।

শ্রালক । [প্রবেশ করিয়া] হুচক, এই জেলেকে ছেড়ে দেও । অঙ্গুরীয় পাওয়ার কথা য বলেছিল তাহা ঠিক ।

হুচক । কর্তা যে আজ্ঞা করেন ।

দ্বিতীয় । এ ঘরের বাড়ী গিয়া ফিরে এল ।

[পুরুষের বন্ধন মুক্ত করিয়া দিল] ।

পুরুষ । [শ্রালককে প্রণাম করিয়া] প্রভু, আজ কি খাইব ?

শ্রালক । রাজা অঙ্গুরীয়ের মূল্যের তুল্য অর্থ অনুগ্রহ করিয়া দিয়াছেন । [পুরুষকে অর্থ দিল] ।

পুরুষ । [প্রণাম সহকারে গ্রহণ করিয়া] আমার প্রতি যথেষ্ট দয়া দেখাইয়াছেন ।

হুচক । অনুগ্রহ বলে অনুগ্রহ, এ গুল থেকে নামিয়ে হাতীর কাঁধে চড়িয়ে দেওয়া হয়েছে ।

জানুক । কর্তা, যেসকল সন্তুষ্ট হয়েছেন, তাতে বোধ হচ্ছে সেই অঙ্গুরীয়টি রাজার প্রিয় ।

শ্রালক । তাতে অধিক মূল্যের রত্ন আছে বলিয়া রাজার প্রিয় ইহা বোধ হয় না । অঙ্গুরীয় দেখে প্রভুর কোন প্রিয় ব্যক্তি মনে পড়েছে । তিনি স্বশ্রাবতঃ গম্ভীর হইলেও মুহূর্তের জন্য তাঁর চক্ষুতে জল আসিয়াছিল ।

হুচক । আপনি তাঁহাকে সেবা করিলেন ?

জানুক । বল যে এই জেলের জন্য সেবা করিলেন ।

[পুরুষকে ক্রোধের সহিত দেখিতে লাগিল] ।

পুরুষ । মহাশয়েরা, ইহার অর্ধেক আপনাদের ফুলের মালার মূল্য হোক ।

জানুক । এই ঠিক কথা ।

শ্রালক । ধীবর, তুমি আমার একজন বিশিষ্ট প্রিয় বয়স্ক হলে, তা আমাদের প্রথম বন্ধুত্ব মদ গাফী করে করিতে ইচ্ছা করি ; চল গুঁড়ির দোকানে যাই ।

[সকলে নিষ্কান্ত]

প্রবেশক ।

PRELUDE TO ACT VI.

[*Then enter the king's brother-in-law, superintendent of the city police, and dragging after them a man bound, two constables.*]

Constables.—[*Striking the man*]. Tell us, you thief, where you have got this royal ring with the name (of the king) engraved on the setting of the jewel.

The man.—[*With the gesture of terror*]. May your honours have mercy (on me), I am not the perpetrator of such a (vile) deed.

First (constable)—Did the king make a present of it, taking you to be a good Brahmin ?

The man.—Deign to hear (me) now. I am a fisherman living in the interior of Sakravatara.

Second (constable).—Have we asked you, you thief, your caste?

Brother-in-law.—Suchaka, let him tell everything in order. Don't interrupt him.

Both the constables.—As you command. Go on.

The man.—By means of nets, hooks and other instruments for catching fish, I support my family

Brother-law.—[*Laugh ng*], A refined occupation indeed!

The man.—Master, an occupation born with one, (though) despised, must not be forsaken. Brahmin read in the Vedas, though tender with compassion, is cruel in killing the (sacrificial) beast.

Brother-in-law.—Well, what then?

The man.—One day as I had cut to pieces a red-fish, this ring shining with jewels was seen within its belly. Afterwards, while I was showing it for sale, I was seized by your honour. This is the story of its coming (into my possession). Kill me or let me off.

Brother-in-law.—Januka, this eater of lizards, emitting a smell of raw fish, must surely be a fisherman. But the finding of the ring must be inquired into. We will go to the palace itself.

Constables.—As you say.

Brother-in-law.—Move on, you cut-purse.

All.—[*Walk on.*]

Brother-in-law.—Suchaka, guard this person carefully at the gate; while I come out, having informed the king of the ring as it was got and having received (his) orders.

Both the constables.—May your honour enter the palace of the king. [*Exit superintendent*].

Second.—Januka, our master is making delay.

First.—Kings are to be approached at (suitable) hours.

First.—My hands itch to put the garland (generally placed round the neck of one sentenced to death) of death on him. [*Points at the man*].

The man.—It does not behove your honour to be a murderer without cause.

Second.—[*Looking at.*] There is our master with a letter in his hands seen coming this way, having received the king's orders. (Either) you will be an offering to the vultures or see a dog's face.

Brother-in-law—[*Entering.*]—Suchaka, let this fisherman be released. (The story of) his getting the ring is right.

Suchaka.—As our master commands.

Second.—This fellow has come back, after having entered the abode of Death [*Makes the man free from bonds.*]

The man.—[*Bowing to the Superintendent.*]—What is the means of my livelihood (to-day) ?

Brother-in-law.—Here is a favour made by king, equal to the value of the ring. [*Gives money to the man.*]

The man—[*Taking with a bow.*] I have been favoured by your honour

Suchaka—This favour is as much as taking (you) down from the stake and placing on the shoulder of an elephant.

Januka.—Master, the favour shows that the ring must have been a favourite one of our lord.

Brother-in-law—I think that the precious jewel on it was not highly valued by our lord. Some beloved person was put to mind at the sight of it. Though grave by nature, yet for a moment he had his eyes shedding tears.

Suchaka.—Our master has done service to (His Majesty).

Januka.—Say, for the benefit of this chief of fishermen. [*Looks at the man with agner.*]

The man.—Sirs, let half of it be the worth of flowers for you.

Januka.—That's what should be.

Brother-in law.—Fisherman, you have now become a great friend of mine. Our first friendship is desired (to be solemnised) with liquor as a witness. Let us then go to a vintner's shop [*Exeunt all.*]

End of the Prelude.

सानुमती । पथ्यायेण (परिपूर्व्यादिषः घञ्) क्रमेण निर्व्यर्त्तनीयं सम्पादनीयम् ।
अस्मरसीये शक्रावतारे जलावतारविशेषः । तत्र सान्निध्यं अवस्थानं यावत् साधूनां

অধিকক্ষণ জ্ঞানস্ব সময়: অতিক্রান্ত: ন ভবতি । উদন্ত: ব্রহ্মান্ন: । বাঁচা প্রভৃতি-
ব্রহ্মান্ন উদন্ত: স্যাদিত্যমর: । মেনকায়া: সম্বন্ধ: তেন মেনকাদৃষ্টিত্বাৎ শরীর-
তু ল্যা ইতি শরীরভূতা ন্যস্বসমাশ: অস্বপদবিয়হ্ম যদা শরীর ভূতা ব্রহ্মা সচ্চ
সুপেতি সমাশ: । সা শকুন্তলা ইদানীং মে সখী জাতা । ঋতৌ বসন্তে য: উত্সব:
কন্দর্পমুহুর্ষ্য স ঋতুত্সব: মদনমহীত্সব: । নাস্তি উত্সবস্য আরম্ভ: উদ্যোগ:
যস্মিন তত্ । প্রাণধানেন ধ্যানেন চিত্তৈকায়তয়া ইত্যর্থ: । তিরস্করিষ্যা বিদ্যায়া,
যত্প্রভাবেণ অন্যৈরলঙ্ঘিতবপু: সর্ব্বং ব্রহ্মান্নমবলোকয়িতুং শক্নোতি জন: প্রতিচ্ছিন্না
অলঙ্ঘিতদেহা । উপলক্ষ্যেণ জ্ঞাস্যামি ।

(তাহার পর আকাশখানে সানুমতী নামে অঙ্গরা প্রবেশ করিল)

সানুমতী । সাধুগণের ব্রতক্ষণ জ্ঞানসময় সে পর্য্যাপ্ত পর্য্যায়ক্রমে সম্পাদনীয় অঙ্গর-
স্তীর্থে উপস্থিত সম্পাদন করিয়াছি । এক্ষণে এই নরপতির বৃত্তান্ত অবলোকন
করিব । মেনকাসম্বন্ধে শকুন্তলা আমার শরীরতুল্য হইয়াছে । মেনকা আমাকে
বস্ত্রার নিমিত্ত পূর্ব্ব বলিয়াছেন । (চতুর্দিকে অবলোকন করিয়া) এই বসন্ত
ঋতুর উৎসব সময়ে এই রাজগৃহে উৎসবের কোন উদ্যোগ নাই কেন ? ধ্যানপ্রভাবে
অবগত হইবার আমার শক্তি আছে ; কিন্তু সখীর আদর রক্ষা করিতে হইবে ।

ভাল, অদর্শনবিদ্যা প্রভাবে অলঙ্ঘিত হইয়া এই উদ্যানপালিকাধ্বয়ের পার্শ্বে থাকিয়া
অবগত হইব ।

(আকাশ হইতে অবতরণ অভিনয় করিয়া দাঁড়াইল ।)

[Then enter a nymph named Sanumat in a celestial car.]

Sanumati.—The duty, to be done by rotation, of attending at the Apsarastirtha till the time of the ablution of good men, has been done by me. Now I shall see with my own eyes the state of this saint of a king. Sakuntala has become a part of my own self through (her) connection with Menaka. And I have been asked by her (Menaka) for her daughter's sake. [Looking around] Why is this royal palace seen to be without any preparation against the (vernal) festival, even though the festival of the season (is come) ? I have power to know everything by meditation. But the wishes of my friend should be respected.

Well ! being invisible by (my power of) disappearance, I shall be at the side of these two garden-keepers and know (every-thing).

[স্বপ্নত্ব আশ্রয় করিয়া অচিরেই প্রত্যক্ষ হইয়া আসন্নমুখী পশ্চিমী পৃষ্ঠত: পশ্যত্ ।]

प्रथमा । आतामहरितपाखुर वसन्तमासस्य जीवसर्वस्व

दृष्टोऽसि चूतकीरक ऋतुमङ्गलं त्वां प्रसादयामि ॥२॥

आतामः ईषङ्गीकृतः हरितः पाखुरः इति आतामहरितपाखुरः वर्षा वर्षेनेति समासः तत्सम्बोधने । जीवसर्वस्वः प्राणभूतः ऋतीर्वसन्तस्य मङ्गलं प्रथमं परिजृम्भाणत्वात् मङ्गलाचरणमिव स्थितः । प्रसादयामि सत्करोमि भगवति कामदेवे समर्पणेन त्वां मानयामि इत्यर्थः ।

द्वितीया । परभृतिकेति चेद्याः नाम कीकिलाच इति श्लेषः । “एकात् आकिनिच् असहायि” इति आकिनिच् प्रत्यये स्त्रियां रूपम् । मन्त्रयसे उच्चारयसि वदसि इत्यर्थः ।

प्रथमा । मधुकरिकेति द्वितीयचेद्याः नाम भमरी च इति श्लेषः । कीकिलाः आसमञ्जसौ दृष्ट्वा उन्मत्तप्राया भवति उन्मत्तायाश्च स्वयं जल्पनं न चित्रम् ।

द्वितीया । [सहर्षं त्वरया शीघ्रमित्यर्थः उपगम्य] मधुमासः वसन्तसमयः ।

प्रथमा । मदेन मत्ततावशात् यो विभ्रमः चाञ्छत्यर्थेन यानि गीतानि तेषाम् । वसन्ते भमरी उन्मत्ता गुञ्जति ।

द्वितीया । अवलम्बस्व धारय पतननिवारणार्थमिति भावः अग्रयासौ पादश्रैति अग्रपादः । अवयवावयविनीरभेदविवक्षया अङ्गुलीषु पादत्वारोपः ।

द्वितीया । सखीत्वेन समप्राणे आवां—अत्यागसङ्गोबन्धुः सदैवानुमतः सुहृत् । एकक्रियं भवेन्निर्भवं समप्राणः सखा मतः ॥ अप्रतिवृद्धः न सम्यक् प्रस्फुटितः । बन्धनस्य व्रतस्य भङ्गेन सुरभिः सुगन्धिः कपीतद्वस्तुकस्य लक्षणम् । “कपीतोऽसौ करो यत्र श्लिष्टमूलायपार्श्वकौ । प्रथमे गुरुसम्भाषे ।”

त्वमसि मया चूताङ्कुर दत्तः कामस्य गृहीतधनुषः ।

पथिकजगयुवतिलक्ष्यः पञ्चाभ्यधिकः शरी भव ॥३॥

गृहीतं धनुः येन तस्य कामस्य शरः तव इति अन्वयः । पथिकः प्रीषितः जनः तस्य युवतिः लक्ष्यं शरव्यं यस्य तादृशः पञ्चाभ्यधिकः पञ्चसु वाक्पेक्ष मध्ये अभ्यधिकः श्रेष्ठः इति पञ्चाभ्यधिकः । गृहीतधनुषः इत्यत्र समासान्विवर्धननित्यत्वात् न अनङ्गादेशः ।

कन्दर्पस्य पञ्चवाणाः—अरविन्दमशीकञ्चचूतञ्च नवमङ्गिका ।

गौलीतपलञ्च पञ्चैत पञ्चवाणस्य सायक्याः ।

वाणानां नामान्तराणि सन्ति—सम्प्रीहनी मादनश्च शीघ्रवृक्षापनस्यथा ।

क्षान्नयेति कामस्य पञ्च वाणाः प्रकीर्तिताः ॥

[तादृशं शरं चूताङ्कुरं अलोकनं करिते करिते चेष्टी अवेष्टनं करिन्, अपरं चेष्टी तादृशं पञ्चाङ्ग अवेष्टनं करिन्] ।

প্রথমা। হে বসন্ত মাসের প্রাণতুল্য, ঋতুমঙ্গল, ঈষৎ লোহিত, হরিৎ ও পাণ্ডুবর্ণ চুতমুকুল, তোমাকে দেখিলাম, তোমাকে প্রসন্ন করিব।

দ্বিতীয়া। পরভূতিকে, একাকিনী কি বলিতেছ ?

প্রথমা। মধুকরিকে, চুতকলিকা দেখিয়া পরভূতিকা উন্নতা হয়।

দ্বিতীয়া। [আত্মাদেবের সহিত সজ্বর গমন করিয়া] মধুমাশ উপস্থিত হইয়াছে কি ?

প্রথমা। মধুকরিকে, তোমার মদবিভ্রমগীতের এই সময়।

দ্বিতীয়া। সখি, আমাকে ধর, অঙ্গুলিতে ভর দিয়া দাঁড়াইয়া চুতকলিকাগ্রহণপূর্বক কামদেবের পূজা করিব।

প্রথমা। যদি আমারও পূজার আর্কেক ফল হয়।

দ্বিতীয়া। না বলিলেও তাহা হইবে, কারণ আমাদের প্রাণ এক, শরীর বিভিন্নভাবে অবস্থিত মাত্র। [সখীকে ধরিয়া চুতাকুর গ্রহণ করিল] চুতপ্রসব প্রক্ষুটিত না হইলেও বৃত্তভঙ্গহেতু অগন্ধ হইয়াছে [অঞ্জালবন্ধন করিয়া] হে চুতাকুর, তোমাকে দান করিলাম তুমি গৃহীতচাপ কন্দর্পের পঞ্চশরের মধ্যে শ্রেষ্ঠ হও, এবং প্রোষিত ব্যক্তিগণের পত্নীসমূহ তোমার লক্ষ্য হউক। [চুতাকুর নিক্ষেপ করিল]।

[Then enter a maid-servant, looking at the mango-blossom ; and another behind her].

First.—Life and soul of the vernal season, of reddish, green and pale hue, O thou mango-blossom, the auspicious object of the season ! thou art seen. I hail thee.

Second.—Parabhritika, what are you alone saying (to yourself) ?

First —Madhukarika, seeing the mango-blossom, Parabhritika (the cuckoo) becomes mad.

Second.—[Approaching joyfully, in haste]. What ? Is spring come ?

First.—Madhukarika (bee), this is the season of your singing whith amour and intoxication.

Second.—Support me, friend, while standing on the toes I pluck the mango blossom and (with it) do the worship of the god of love.

First.—If half of the fruit of the worship be mine.

Second —That will take place, though it is not spoken of ; for our life is one, though the body is (divided) in two forms. [Takes the mango-blossoms, leaning on her friend]. Ah ! This mango-blossom, though not yet blown (open, becomes odorous by being severed from the stalk. [Joining the hands].

O mango-blossom, you are offered (to the god of love) ; be you the most powerful of the five arrows of the god of love who has taken up his bow, having for your aim the wives of those that are away from home. [*Throws down the mango-blossom*].

[अपठ्याः क्षेपेण उत्तोलनेन, यद्वा पठ्याः क्षेपं उत्तोलनं विनैव “तिरस्कारिणी-तिरस्कारिण इत्यर्थः । ‘नामुचितस्य पावस्य प्रवेशो निर्गमोऽपि च’ इत्युक्तेरत्र कञ्चुकीनः सूचनाभावात् अपटीक्षेपेण प्रवेशः, तत्र कुपितत्वं हेतुः” इति राघवभट्टः] ।

कञ्चुकी । क्रुद्धस्य जनस्य वाक्यस्य प्रायेणासमाप्तिः ; आत्मानं न जानाति या सा अनायासा स्वस्याः अवस्थां अविचार्य या कर्मसु प्रवर्तते । वसन्तीन्सर्वनिषेधरूपां नरपते राज्ञा उल्लङ्घ्य चूतमञ्जरौप्रदानेन कन्दर्पोर्धनां कथं करोषि ।

उभे । [भीते] न गृहीतः ज्ञातः अर्थः राजादिशब्दं वस्तु याभ्यां ते अगृहीताञ्च अज्ञातनरपतिशासने ।

कञ्चुकी । अप्रमाणं प्रमाणं कृतमिति प्रमाणीकृतम् पालितमित्यर्थः । वसन्ते पुष्पादिभिरुपशीभिता भवन्ति ये तरवः ते वासन्तिकाः तैः अचेतनैरपि पालितं का कथा चेतनानामिति अपिशब्दार्थः ; तदाश्रयिभिः तद्बृक्षवासिभिः तेषु आश्रयः विद्यते येषां तैः इति मत्वर्थे इति । पक्षिभिः पक्षिमित्र । तथाहीति—चिरनिर्गतापि चूतानां कलिका स्वं रजः न वध्नाति, यतः कुरुवकं सन्नद्धं तदपि कोरकावस्थया स्थितम् । शिशिरे गतेऽपि पुस्तोकिलानां कृतं कण्ठेषु खलितम् ; खरोऽपि चकितः तूष्णाद्वृक्षे शरं संहरति शङ्के ॥ ४॥

चिरं बहुदिनं निर्गता शिशिराकप्रोद्भिन्नापि चूतकलिका स्वं रजः परागं न वध्नाति न जनयति न धत्ते । अप्रस्फुटितावस्थया एव तिष्ठति इत्यर्थः । यत् कुरुवकं पुष्पं सन्नद्धं हन्तात् वह्निर्गतं तत् कोरकस्य कुद्वलस्य अवस्थया एव स्थितम् नतु विकसितमिति भावः । शिशिरे शीते गते सत्यपि वसन्तारम्भे अपि पुमांसः कीकिलाः तेषां कृतं ध्वनिः कण्ठेषु खलितं भग्नं कीकिलध्वनिरपि अस्फुटः । खरः कन्दर्पोऽपि चकितः सन्नतः सन् तूष्णात् इषुधेः अह्नं कष्टं निक्षेपार्थं अर्जोद्धृतं शरं संहरति पुनरपि इषुधौ निवेशयति इति शङ्के मन्ये । प्रथमपादस्य विशिषीक्तिरलङ्कारः इति राघवभट्टः विशिषीक्तिरखण्डेषु कारणेषु फलावचः । अतुर्थे पादे उत्प्रेक्षालङ्कारः ।

पुमांसः कीकिलाः इति विशङ्के “पुमः खय्यम्परे” इति खलन ; संपुंकानां सी वक्तव्यः इति सः ।

Change of voice.—चिरनिर्गताया कलिकया स्वं रजः न वध्नाते । सन्नद्धेन

কুব্জকেন স্থিতেন (ভূয়তে) । বৃতেন স্থলিতেন (ভূয়তে) । অরীণ্যপি শকিতেন-
নৃষাঈকৃষ্ট: শর: সংক্রিয়তে ইতি শঙ্ক্যতে ।

প্রথমা । রাজশ্যালশ্চু রাষ্ট্রিয়: ইত্যমর: রাষ্ট্রীয়শ্চ রাষ্ট্রে ভব-ইতি চপ্রত্যয়ৈন
সিদ্ধ: রাষ্ট্রিয়: “রাষ্ট্রাচারপারাদ ঘস্বী” ইতি চপ্রত্যয়: রাজশ্যাল: । প্রমদবনস্য
বিহারীদ্যানস্য । আগন্তুকতয়া নবাগততয়া ।

ভমে । যদি বসন্তোৎসবনিবেধরূপ: বৃক্ষান্ন: সাহস্রশব্দীনজনস্য শ্রবণযোগ্য:, যদি
তত্র ন কাপি বাধা বর্ধতে তর্হি কথ্যতু । শ্রবণায়াচ্চাকং অতিমহদৌত্সুক্যং জাতম্ ।

সানুসমী । প্রিয়: ভূত্বেব: যেষাং তে ইতি বিয়চ্ছ “বা প্রিয়স্ব” ইতি পরনিপাত: ।
In an adjective-compound (বহুব্রীহি), the base প্রিয় is optionally
placed last.

কঙ্কুকী । অবহুলং বহুলং ভূতং ইতি বহুলীভূতং সর্বত্র প্রচারং গতম্ । শকু-
নলায়া: প্রত্যাশ্রয়: প্রত্যাখ্যানং তল্লক্ষণং কৌলীন লোকবাদ:, স্যাৎ কৌলীন
লোকবাদ: ইত্যমর: । কুলশব্দাৎ স্বচ্ ।

[যবনিকা উন্মোচন করিয়া প্রবেশ করিয়া কুঙ্ক]

কঙ্কুকী । তুমি আপনার অবস্থার বিষয় অনভিজ্ঞ, এরূপ কার্য্য করিও না । নরপতি
বসন্তোৎসব নিবেধ করিয়াছেন, তথাপি কেন আত্মকলিকাতন্ত্র আরম্ভ করিয়াছ ?

উভয়ে । [ভীত হইয়া] মহাশয় প্রসন্ন হউন ; আমরা ইহা জানিতাম না ।

কঙ্কুকী । বসন্তকালের তরুণ এবং বৃক্ষাশ্রিত পক্ষিসমূহ ও প্রভুর আদেশ
পালন করিয়াছে অথচ তোমরা শুন নাই । দেখ আত্মদিগের কলিকা অনেক দিন
নির্গত হইলেও পরাগোদগম হয় নাই । যে কুরুবক বৃক্ষনির্গত হইয়াছে তাহাও
কোরকাবস্থায় রহিয়াছে । শীতকাল অতীত হইলেও পুষ্পকাকিলের ধ্বনি কণ্ঠে শ্রুতি
হইতেছে । আমার বোধ হয় কন্দর্পও ভীত হইয়া তুণ হইতে অর্দ্ধাকৃষ্ট শর সংহত
করিতেছেন ।

উভয়ে । এ বিষয়ে আর সন্দেহ নাই । রাজর্ষি মহাপ্রভাবসম্পন্ন ।

প্রথমা । মহাশয়, আজ কয়েক দিন হইল রাজশ্যাল মিত্রাবহু কর্তৃক আমরা রাজ্যের
চরণসমীপে প্রেরিত হইয়াছি ; এখানে আমাদের উপর প্রমদবনের রক্ষাকর্ষণ সম-
প্ত হইয়াছে । আমরা নবাগত বলিয়া এ বিষয় শুনি নাই ।

কঙ্কুকী । ভাল, আর এরূপ করিও না ।

উভয়ে । মহাশয়, আমাদের কৌতূহল হইয়াছে ; যদি আমাদের শুনিলার বোধ্য
হয় তাহা হইলে বলুন কি নিমিত্ত এই বসন্তোৎসব নিবিদ্ধ হইয়াছে ।

সানুসমী । মহুঘেরা উৎসব ভালবাসে ; আবশ্যক কোন গুরুতর কারণ হইবে ।

কঙ্কুকী । এ বিষয়ের সর্বত্র প্রচার হইয়াছে, কেন না বলিব ? শকুন্তলার নিরাকরণ-
রূপ লোকবাদ কি তোমাদিগের কর্ণগোচর হয় নাই ?

[*Entering with a toss of the curtain, the chamberlain in anger.*]

Chamberlain.—"Hold there, thoughtless woman." Why have you begun breaking off the mango-blossom, when His Majesty has forbidden the spring festival?

Both.—[*Frightened*]. May your honour have mercy! We are ignorant of the matter.

Chamberlain.—Have you not heard the order which has been obeyed by even the vernal trees and the birds that lodge in them. For, see—

The blossom of the mango, though germinated long since, does not bear the pollen; the Kurabaka that has come out (of the stalk) remains in the state of a bud. Though the winter season has gone, yet the note of the male-cuckoo falters in the throat; and methinks, the god of love, being dismayed, withdraws his arrow half-drawn from the quiver.

Both.—There is no doubt of it. That saint of a king is of great power.

First.—Sir, it is only a few days that we were sent to the queen by Mitravasu, the king's brother-in-law. Here the duty of keeping the pleasure grounds has been entrusted to us. Being new-comers, we have not heard this matter before.

Chamberlain.—Well, don't proceed again in this manner.

Both.—Sir, if it may be heard by us, tell us why this vernal festival has been forbidden by His Majesty. (To hear it) is our curiosity.

Sanumati.—Men are fond of festivals; there must be some curious reason.

Chamberlain.—It has become public; why should it not be told? Has not the scandal of the king's disowning of Sakuntala reached your ears?

Both.—We heard from the mouth of the king's brother-in-law as far as the sight of the ring.

कञ्चुकी । रस्यमिति—रस्यं हेष्टि, पुरा यथा प्रकृतिभिः प्रत्यङ् न सेव्यते ।
उन्निद्र एव शय्याप्राप्तविषर्गनैः क्षपाः विगमयति यदा दाक्षिण्येन चत्नःपुद्गैश्च उचिता
वाचं ददाति तदा गीत्रेषु स्तुतितः चिरं त्रीङ्गविलक्ष्य भवति ॥५॥

রত্নং রমণীয়ং মনীরমমিতি যাবত্ বস্তু হেটি ন অভিনন্দতি রমণীয়েষু অপি
যদার্থেষু অস্য বিরাগঃ সংভটঃ । পুরা যযা পুরিষ প্রকৃতিভিন্নাত্মাদিभिः प्रत्यङ् न
सेव्यते, অমাত্যাदिभिः सह मिलितः प्रत्यङ् प्रकृतिकाव्ये नावेक्षते । উন্নিদ্রঃ বিনিদ্রঃ
एव शय्यायां प्रान्तविवर्तनैः क्षपाः रजनीः विगमयति यापयति ; যদা দাশিষ্যেন
अमृतानुरीधेन अन्तःपुरेभ्यः लक्षण्या देवीभ्यः उचितां योग्यां वाचं ददाति ताभिः
सह आलापं करोति इत्यर्थः तदा गीत्रेषु नामसु खलितः अन्यदीयनामग्रहणे कृतान्ध
नामग्रहः सन् चिरं व्रीडया लज्जया विलक्षः विधुरः दैन्यमापन्नः च भवति । अत्र
स्त्रीके काचन अरदशाः वर्णिताः ।

Change of voice.—রত্নং দ্বিষ্যতে, প্রকৃতয়ঃ ন সেবন্তে (ইমং) উন্নিদ্রেণ ক্ষপাঃ
বিগম্যন্তে । ...বাচ্ দীযতে...খলিতেন ব্রীড়াবিলক্ষণে চ ভূয়তে ।

সানুমতী । প্রিয়ং মে । অস্য সর্ব্বস্য শকুনলানুরাগমূলত্বাদিতি ভাবঃ ।

কঞ্চুকী । প্রভবতি সানিশ্রয়া শক্তিং ঘতে যত্ তত্ প্রভবত্ অতিসমর্থং তস্মাত্ ।
বিলম্বিতং মনৌ যস্য স বিমলাঃ তস্য মাধবঃ বৈমলস্যং উভয়ঃ তস্মাত্ ।

কঞ্চুকী । অভিবর্ত্তন্তে আগচ্ছতি ।

কঞ্চুকী । তাহা হইলে অল্পই বলিতে হইবে । যখন নিজ অঙ্গুলীর দর্শন করিয়া
নরপতি স্মরণ করিলেন যে মতাই তিনি গোপনে শকুন্তলাকে পূর্বে বিবাহ করিয়াছিলেন
কিন্তু মোহবশতঃ প্রত্যাখ্যান করিয়াছেন, সেই অবধি প্রভু পশ্চাত্তাপ প্রাপ্ত হইয়াছেন,
তিনি রম্যবস্ত্রাধেয় করেন, পূর্কের স্তায় প্রত্যাহ অমাত্যাদিগের দ্বারা পরিসেবিত হন না ।
আগরিত থাকিয়া শয্যায় পার্শ্বপরিবর্ত্তন করিয়া রজনী অতিবাহিত করেন । যখন অমু-
রোধবশতঃ অন্তঃপুরনারীগণের সহিত আলাপ করেন তখন একের নাম করিতে
অন্তের নাম করিয়া বহুকণ লজ্জায় অভিভূত হন ।

সানুমতী । আমার পক্ষে আত্মাদের বিষয় ।

কঞ্চুকী । এই প্রবল উদ্বেগহেতু উৎসব নিষিদ্ধ করিয়াছেন ।

নেপথ্যে—আপনি আশ্বন্ আশ্বন্ ।

কঞ্চুকী । [শ্রবণ করিয়া] প্রভু এই দিকেই আসিতেছেন । তোমরা স্ব স্ব কর্তব্য
অনুষ্ঠান কর ।

উভয়ে । আপনি যেরূপ আদেশ করেন । [নিজ্জাঙ্ঘ] ।

Chamberlain.—Only a very little is then to be told. Since the
moment that his Majesty, at the sight of his own ring, remembered
that he had really married in secret the lady Sakuntala, but had
repudiated her by reason of loss of memory, he had been struck
with remorse. For so, he loathes objects of pleasure, and is not
every day waited upon, as before, by his ministers ; and passes

night without sleep on his bed, lying on one side and the other. And when out of politeness he addresses usual words to the ladies of the harem, he blunders in (their) names, and becomes discomfited with shame for a long time.

Sanumati.—To me it is welcome.

Chamberlaid.—By reason of this strong mental depression, the festival has been prohibited.

Both—It is quite right.

Behind the scenes.—Let your Majesty come.

Chamberlain.—[*Listening*]. Oh ! His Majesty comes in this direction. Attend to your duties.

Both.—As your reverence says. [*Exeunt*].

[पञ्चात्तापस्य सदृशः योग्यः वेशः यस्य सः]

कञ्चुकी । विशिष्टानां चाकृतौनां सर्वेषु एव दशापरिवर्तनेषु सुखे दुःखे वा इत्यर्थः रामणीयकं, भनोहारित्वं, अविलुप्तं तिष्ठति । उत्सुकः उत्कण्ठितः विरह-दुःखेन तप्यमानः । तथाह्वीति—

प्रत्यादिष्टविशेषमण्डनविधिः वामप्रकोष्ठार्पितं एकमेव काञ्चनं वलयं विभक्त्यु-
त्थासोपरक्ताधरं; चित्ताजागरणप्रतान्मयनः सन् आत्मनः तेजोगुणात् संस्कारो-
न्निहितः महामणिरिव क्षीणः अपि न आलक्ष्यते ॥ ६ ॥

विशेषेण मण्डनं अलङ्करणं इति विशेषमण्डनं तस्य । विधिः अगुष्ठानं इति विशेष-
मण्डनविधिः प्रत्यादिष्टः प्रत्याख्यातः विशेषमण्डनविधिर्येन सः तथोक्तः वामे प्रकोष्ठे
मणिवन्धे अर्पितं त्वत्तं एकं काञ्चनं ह्रीं वलयं विभक्त्यु-
त्थासेन अन्तस्तापात्
उत्थेन निःश्वासेन मुखमाकृतेन वा उपरक्तः स्नानिमापादितः अतिमार्दवादिता भावः
अधरः यस्य सः, चित्तया अकुन्तलागतया जागरणं निद्राभावः तेन प्रतान्मे अतिस्नाने
नयने यस्य सः तथाविधः सन् आत्मनः स्वस्य तेजोगुणात् प्रभावातिशयात् संस्कारेण
शायादिना उन्निहितः तनूकृतः (स्यादुन्निहितमुत्कीर्णं तनूकृतं च वाच्यवदिति
मेदिनी) महामणिरिव, क्षीणः अपि न आलक्ष्यते क्लेशत्वेन न परिज्ञायते ।
उपमालङ्कारः । शार्दूलविक्रीडितं वृत्तम् । प्रतान्मेति ताव्यतेः क्तः । तम्, लट्
ताव्यति ; लिट् तताम, तेमतुः ; लुङ् अतमत् अतामीत् ।

Change of voice.—मण्डनविधिं...विभक्तम्...रक्ताधरम्...प्रतान्मयनं...
संस्कारोन्निहितं महामणिरिव क्षीणमपि आलक्ष्यति (लीकः) ।

सानुमती । प्रत्यादिष्टेन विमानिता अवज्ञाता अपि एतदर्थं क्लेशं अनुभवति इति
यत् तत्स्थाने युक्तम् “युक्ते हि साम्प्रतं स्थाने” इत्यमरः ।

राजा । सारङ्गाद्या प्रियया प्रथमं प्रतिबोध्यमानमपि सुप्तं इदं हतहृदयं अनु-
शयदुःखाय सम्प्रति विबुद्धम् ॥७॥

सारङ्गस्य मृगस्यैव अस्त्रिणी यस्याः तथा उपमानपूर्वपदी बहुव्रीहिरुत्तरपदलोपश्च
(बहुव्रीहौ षच्) प्रियया प्रतिबोध्यमानं आर्यमाणमपि सुप्तं निद्रितं श्रुतिभंशेन मूढं
इदं हतहृदयं दग्धहृदयं अनुशयः पश्चात्तापः तेन यत् दुःखं तदनुभवितुं (क्रियाद्योप-
पदेत्यादिना चतुर्थी) सम्प्रति विबुद्धं जागरितं अपास्तमोहं जातम् । सारं शब्दं अङ्गं
यस्य सः सारङ्गः । शकम्वादित्वात् साधुः ।

Change of voice.—प्रतिबोध्यमानेन सुप्तेन अनेन हतहृदयेन...सम्प्रति विबु-
द्धेन (भूयते) ।

सानुमती । ननु अवधारणे, तपस्विन्याः अनुकम्पार्हायाः तपस्वी चागुक्पार्हः
इत्यमरः । एवमेवास्याः निघतिः ।

विदूषकः । शकुन्तलारूपः व्याधिः तेन लङ्घितः आक्रान्तः अभिभूतः इति
यावत् ; केन उपायेन चिकित्सितव्यः । अस्य रोगोपशमः भविष्यति । गुपतिज्-
किद्वयः सन् कितेः व्याधिप्रतिकारे । Let the suffix सन् be added unto the
roots गुप्, तिज् and कित् (not in the sense of desire). The suffix
सन् is added unto the root कित् in the sense of curing a disease.

कञ्चुकी । अध्यास्तामिति अधिपूर्वात् आसीः लोटि प्रथमपुरुषैकवचनम्
विनीदस्थानानि इत्यस्य कर्म । अधिश्रीङस्थासां कर्मणि अधिकरणस्य कर्मत्वम् ।
The intransitive verbs श्री, स्था and आस, when used with the
preposition अधि, become transitive and govern in the objective
case those nouns that were in the locative case while they were
intransitive.

राजा । महचनादिति ल्लव्लोपे पञ्चमी । आर्यपिशुनः आर्यजनः कौटुशी
भवितुमर्हति इति यः ज्ञापयति सः आर्याणां पिशुनः इति विग्रहः ; उपमानभूतः
आर्यजनानामित्यर्थः । पिशुनः इति मन्त्रिणो नाम इति केचित् तव पक्षे आर्यथासौ
पिशुनश्चेति कर्मधारयः । चिरप्रबोधात् विलम्बेन जागरणात् पौराणां पुरवासिनां
कार्यं व्यवहाररूपं यदवलोकितं तस्य स्थूलार्थः पक्षे लिखिता प्रेयताम् ।

राजा । वातायन इति कञ्चुकिनः नाम । नियोगः अधिकारः ।

विदूषकः । शिशिरं आतपश्च तयोः क्षेदेन अपगमेन रमणीये नातिशीतोष्णत्वात्
सुखावहे ।

राजा । रन्ध्रे सति उपनिपतन्ति इति रन्ध्रीपनिपातिनः यद्वा रन्ध्रेण एकदुःख-

সম্পাতরূপেণ উপায়ভূতেন হি্রেণ উপনিপতন্তি 'সম্মুখ্য' আগচ্ছন্তি য়ে তে । অব্যমি-
চারি, নাস্তি ব্যমিচারঃ উল্লঙ্ঘনং যস্য যত্ । সৰ্বতৈব সত্যম্ । উল্লঙ্ঘ—

একস্য দুঃখস্য ন যাবদনং গচ্ছাম্যহং পারমিবার্ণবস্য ।

তাবদ্বিতীয়ং সমুপস্থিতং মে হি্রেষ্বনর্থ্য বহুলীভবন্তি ॥

অপিচ

অন্যে প্রহারা নিপতন্ত্যমীচ্ছ' ধনচ্চয়ী মূচ্ছন্তি জাঠরাগ্নিঃ ।

আপত্তুসু বৈরাগি সমুদ্রভবন্তি হি্রেষ্বনর্থ্য বহুলীভবন্তি ॥

Cf. "One woe doth tread upon another's heel,

So fast they follow :—

"When sorrows come, they come not single spies,

But in battalions ?

Hamlet.

কৃত ইতি হি সখ্যে মুনিসুতাপ্রণয়স্মৃতিরোধিতা তমসা সম ইদং মনঃ মুক্তা
প্রহরিষ্যতা মনসিজেন, ধনুশি স্মৃতশরঃ নিবেশিতা ॥৮॥

মুনে: কণ্ঠস্য সুতায়া প্রণয়স্য স্মৃতিং কণ্ঠস্থি আত্মনোতি যত্ তেন স্মৃতিবিলীপিনা
তমসা সৌহৃদ মম ইদং মনঃ মুক্তং ত্যক্তং স্মৃত্যা সৌহৃদো নির্ভিন্নঃ যদৈব তদৈব প্রহরি-
ষ্যতা প্রহর্তুমুদ্যতে মনসিজেন কামেন ধনুশি আপি স্মৃতশরঃ স্মৃতমুকুলরূপঃ বাণঃ
নিবেশিতঃ, বসন্তঃ সমুপাগতঃ । সবিঘ্নেঃ সমুপস্থিতায়াং প্রিয়ায়াং তত্ সস্বস্তিস্মৃতি-
লাভঃ অনর্থ্যে'ষ বিধীগিনঃ বসন্তচ্চতুরনল ইব ইত্যনর্থ্যান্তরাবাসিঃ । অহয়েন
অবিলম্বঃ দীপ্যতে । সমুদ্রযালঙ্কারঃ । দ্রুতবিলম্বিতং ব্রহ্মণ ।

Change of voice.—স্মৃতিরোধি তমঃ মম মনঃ মুক্তবণ ; প্রহরিষ্যন্ত মন-
সিজঃ স্মৃতশরং নিবেশিতবান্ ।

[তাহার পর পশ্চাত্তাপসদৃশবেশ রাজা, বিদূষক ও প্রতিহারী প্রবেশ করিল]

কঙ্কী । [রাজাকে অবলোকন করিয়া] বিশিষ্টে আকৃতির রমণীয়তা সকল
অবস্থায় থাকে । দেব একগুণ উৎকৃষ্ট হইলেও স্মরণদর্শন—

ইনি বিশেষরূপ ভূষণাদি প্রত্যাখ্যান করিয়া বামমণিবন্ধে একটামাত্র স্তব্ধবলয়
ধারণ করিয়াছেন ; (উষ্ণ, দীর্ঘ) নিশ্বাসে ইহার অধর বিস্তৃত হইয়াছে ; চিন্তাহেতু
জাগরণে ইহার নয়নদ্বয় স্নান ও কালিমাপ্রাপ্ত হইয়াছে, এইরূপে ইনি ক্লান্ত হইলেও
শাণোল্লিখিত উৎকৃষ্ট মণির স্থায়, বিশিষ্টপ্রভাহেতু (ইহাকে) ক্লান্ত দেখাইতেছে না ।

সামুদ্রী । [রাজাকে অবলোকন করিয়া] বিতাড়িত এবং অবমানিত হইয়াও
শকুন্তলা ইহার অস্ত্র যে দুঃখিত হয় তাহা উপযুক্ত !

রাজা । [চিন্তা করিতে করিতে ধীর ধীরে গমন করিয়া] হরিণাক্ষী প্রিয়া প্রপমে
জাগাইতে চেষ্টা করিলেও নিদ্রিত এই হৃদয়দয় পশ্চাত্তাপদুঃখ অনুভব করিবার অস্ত্র
একগুণে জাগরিত হইয়াছে ।

সানুমতী । হতভাগিনীর অদৃষ্ট এইরূপ ।

বিদূষক । [জনান্তিকে] ইনি পুনরায় শকুন্তলাব্যাধি কর্তৃক আক্রান্ত হইলেন । জানি না কিরূপে চিকিৎসা হইবে ।

কঙ্কী । [সমীপে গমন করিয়া] মহারাজের জর হউক, প্রমদবনপ্রবেশ দেখিয়া আসিলাম । মহারাজ, অভিলাষানুসারে চিত্তবিনোদনস্থানে উপবেশন করুন ।

রাজা । বেত্রবতি, আমার আদেশ অনুসারে আধ্যশ্রেষ্ঠ অমাত্যকে বল যে আজ আমি বিলম্বে জাগরিত হওয়ায় ধর্ম্মাসনে উপবেশন করিতে পারি নাই । তিনি পুরবাসিগণের যে কার্যাদি প্রত্যবেক্ষণ করিয়াছেন তাহা পত্রে লিখিয়া দিউন ।

প্রতিহারী । এক্ষণে এখানে মহারাজ যেরূপ আদেশ করেন [নিষ্ক্রান্ত] ।

রাজা । বাতায়ন, তুমিও স্বীয় কর্তব্যানুষ্ঠান কর । [কঙ্কী নিষ্ক্রান্ত] ।

বিদূষক । এক্ষণে এখানে মাছিটি পর্য্যন্ত নাই । এক্ষণে নাতিশীতোষ্ণ স্বর্ণসেব্য এই প্রমোদবনে চিত্তবিনোদন করুন ।

রাজা । বয়স্তু, ছিন্ন পাইলেই অনর্থ বহুলভাবে আগমন করে এই যে উক্তি ইহার ব্যতিক্রম দৃষ্ট হয় না । কারণ—

মুনিহুতার প্রণয়ের স্মৃতিরোধক মোহ আমার চিত্তকে ত্যাগ করিয়াছে, (সঙ্গে সঙ্গে) প্রহারোদ্যত কন্দর্প ধনুকে চূতশর সংযোজিত করিয়াছেন ।

[*Then enter the king in an attire befitting remorse, and also Vidushaka and the Warder.*]

Chamberlain.—[*Looking at the king*]. Oh ! There is a loveliness of beautiful forms in all conditions. His Majesty, though so anxious (sorrowing for Sakuntala), is of a charming appearance. For,—having rejected the special forms of adorning, wearing one single bracelet of gold (placed) round the left wrist, with lips blanched by sighs, and with eyes languid on account of sleeplessness (brought on) by thought and care, and though wasted, he is not perceived to be so, because of his own lustre, like a valuable jewel polished by the whetstone.

Sanumati.—[*Looking at the king*]. That Sakuntala, though insulted by repudiation, pines for him is proper indeed !

King.—[*Walking slowly in a thoughtful mood*]. This wretched heart, though at first was being awakened by my beloved with eyes like those of a deer, slept and has now awoken (to feel) the pangs of remorse

Sanumati.—Such is the lot of poor Sakuntala.

Vidushaka.—[*Aside*]. Again has the Sakuntala-fever come upon him. I do not know how he will be treated.

Chamberlain.—[*Approaching*]. May our liege be victorious ? The several parts of the pleasure-grounds have been examined. Your Majesty may occupy the places of enjoyment at will.

King.—Vetravati, tell my minister, the mirror (emblem) of noble men, from me, that “I could not sit on the judgment-seat to-day owing to (my) waking late. Whatever public business might have been looked to by your worthy self, be sent (to me), (putting it) on paper.”

Warder.—What my noble lord commands (shall be obeyed).

[*Exit*.]

King.—Batayana, you too attend your duties. [*Exit Chamberlain*]

Vidushaka.—Not a fly even is to be seen here. Now in this part of the garden of pleasure, delightful because of the removal of heat and cold, you will amuse yourself.

King.—The saying that calamities come in legion, when there is an opening, is without any violation (or invariably true).

Because—

Just as my mind is delivered from the darkness (of oblivion) obstructing the remembrance of (my) love for the sage's daughter, the god of love, (the heart-born), about to strike, has set the arrow of mango-blossom to his bow.

विदूषकः । तिष्ठ तावत् यावत् अनेन दण्डकाष्ठेन कन्दर्पबाणं नाशयिष्यामि
(दण्डकाष्ठं यष्टिमुद्यम्य उत्तोल्य)

राजा । ब्रह्मणः वर्चः इति ब्रह्मवर्चसम् ब्रह्मतेजः तेजः पुरीषयोर्वर्चः । ब्रह्म-
हस्तिभ्यां वर्चसः इति समासान्नः अच् । The word वर्चस् if compounded
with ब्रह्मन् and हस्तिन्, admits of the augment अच् । अनुकारिणीषु
सदृशीषु । विलोभयामि प्रीणयामि ।

विदूषकः । आसन्ना विश्वासभाजनत्वात् सन्निकृष्टा परिचारिका । प्रतिकृतिः
चित्रम् ।

राजा । हृदयस्य विनीदस्य स्थानं उपायः ; चित्तस्य निर्वृत्तिकारणं उक्तञ्च—
वियोगेचाद्योगे प्रियजनसङ्क्षामनुभवनं ततश्चित्रं कर्म स्वप्नसमये दर्शनमपि । तदङ्ग-
स्थटानामुपगतवतां स्पर्शनमपि प्रतीकारः कामव्यथितमनसा कोऽपिनिगदितः ।

विदूषकः । मन्त्रिशिला मन्त्रिकपा हृषत् सा एव पटः पीठम् तेन सनायः सहितः । उपहारिण उपहारस्वरूपेण पुष्पसमूहेन रमणीयता तथा । विकसितानि पुष्पाणि उपायनीकृत्य द्रव्यमयासनञ्च उपवेशनार्थं सन्दिग्ध युवधीः शुभागमनमिति सुरभिवायुकपया वाचा उक्तेव आवां प्रत्युद्गन्त्य अभ्यर्थयते इव ।

सानुमती । लतां संश्रिता आकृता इति, लतासंश्रिता वङ्गिनि मुखानि यस्य तं बहुमुखं अनेकप्रकारं बहुविधै रूपार्थैः प्रकटीभूतमित्यर्थः ।

राजा । प्रत्यादेशस्य प्रत्याख्यानस्य वेलायां समये । सङ्कीर्तितं प्रसङ्गक्रमेणोक्तम् कत संशये इति धातोः शौरादिकात् कर्मणि क्तः “उपधायाश्च” इति उपधाभूतस्य ऋतः इत्, रपरत्वम् । उपधायां च इति दीर्घः । कश्चित् इति अव्ययं पृच्छायां वर्तते कश्चित् कामप्रवेदने इत्यमरः ।

विदूषकः । अवसाने वाक्यसमाप्ते, अन्ते ; परिहासविजल्पः नर्मोक्तं न भुतार्थः सत्यार्थः । आख्यातम् कथितम् । (चक्षुधातोः ख्यातिः वा क्तः) मृत्पिण्ड इव जडा इत्यर्थः बुद्धिः यस्य तेन । यथा नर्मोक्तत्वेन गृहीतमवबुद्धम् । भवितुमर्हति यत् तत् भवितव्यम् अवश्यभावि वस्तु (कृत्यन्त्युटो बहुलम् इति बाहुलकात् कर्त्तरि तव्यप्रत्ययः) तस्य भावः भवितव्यता ।

सानुमती । एवमेतत् । दुर्निवारं खलु नियतिविलसितमित्यर्थः ।

विदूषकः । ईदृशं श्लोकेनाभिभूतत्वम् । अनुपपन्नं अयुक्तम् । वसति इति वास्तव्यः वसतिव्यत् कर्त्तरि णिच् । श्लोकः वास्तव्यो येषु ते श्लोकवास्तव्याः श्लोकवस्तव्या इति पाठे वसधातोः अधिकरणे तव्यः वस्तव्यः । श्लोकस्य वस्तव्याः इति श्लोकवस्तव्या । प्रकृतः वातः इति प्रवातः तन्निष् । उक्तञ्च कविना द्रुमसानुमतां किमन्तरं यदि वायौ द्वितीयोऽपि ते चलाः ।

राजा । निराकरणेन विह्वला कातराभूता तस्याः समवस्थां दीनां दशां । नास्ति शरणं रक्षिता यस्य तथोक्तः ।

इत इति—इतः प्रत्यादेशात् स्वजनं अनुगन्तुं व्यवसिता सा, गुरुसमे गुरुशिष्ये तिष्ठेति उच्चः मुहुः वदति वायुप्रसरकलुषां दृष्टिं क्रूरं मयि पुनः अपर्पितवती इति यत् तत् सविषं शल्लमिव मां दहति । ८

इतः सत्सकाशात् प्रत्यादेशात् प्रत्याख्यानात् हेतोः स्वजनं गौतमीप्रमुखं अनुगन्तुं अनुसर्तुं व्यवसिता कृतोद्यमा (अकर्मकत्वात् कर्त्तरि क्तः) सा, गुरुणा पित्रा समे तुल्ये तद्वत् माननीये गुरोः पितुः कलस्य शिष्ये शाङ्करवे. तिष्ठ अत्रैव वस इति उच्चैः अनीचैः मुहुः पुनः पुनः वदति सति, यस्य च भावेन भावलक्षणमिति सप्तमी, वाच्याणां अश्रूणां प्रसरेण निर्गमेष कलुषां, आविलां, अश्रुपूर्णत्वात् कातरां दृष्टिं क्रूरं निष्ठुरं मयि पुनरपि अपर्पितवती, शरणाधिनीति भावः, इति यत् तत् अपर्पणं

স্বৰ্ণাং বিজয়িনীং শস্য' অস্তবিশেষ ইব মা দহতি মম অনলাপ্য জনয়তি । তদ-
মালম্বারঃ । শিল্পরিণীতম্ । -৫-

Change of voice—অবসিতয়া তয়া বাষ্পসরকলুষা দৃষ্টিঃ অর্পিতা হতি
যত্নেন সর্বিদ্যেয় শস্যেনেব অর্হং দদ্যে ।

বিদূষক । অপেক্ষা করুন, আমি এই দণ্ডকাঠের দ্বারা কম্পের বাণ বিনাশিত
করিতেছি । [বটি তুলিয়া আশ্রমুকুল ভগ্ন করিতে ইচ্ছা করিল] ।

রাজা । ঐষৎ হস্তের সহিত] ভাল, ব্রহ্মতেজ দেখিলাম । বয়সা কোথায়
উপবিষ্ট হইয়া প্রিয়ার কিঞ্চিৎ সদৃশ লতায় দৃষ্টি বিনোদন করি ।

বিদূষক । কেন আপনি আসন্নপরিচারিকা চতুরিকাকে আদেশ করিয়াছেন,
“মাধবীমণ্ডপে এই সময় অতিবাহিত করিব, সেই স্থানে আমার নিজহস্তলিখিত চিত্র-
ফলকস্থিত শকুন্তলার প্রতিকৃতি লইয়া আইস ।”

রাজা । চিত্তবিনোদনের এই উপায়, তবে মাধবীমণ্ডপের পথ দেখাও ।

বিদূষক । এদিকে আসুন ।

[উভয়ে গমন করিতে লাগিলেন] [সানুমতী অশ্রুগমন করিল]

বিদূষক । মণিময়পীঠসনাথ এই মাধবীমণ্ডপ পুষ্পরূপ উপহার দ্বারা রমণীয়তা হেতু
যেন নিশ্চয় আমাদিগকে ‘স্বাগতের’ দ্বারা অভ্যর্থনা করিতেছে । অতএব প্রবেশ করিয়া
উপবিষ্ট হউন । [উভয়ে প্রবেশ করিয়া উপবিষ্ট হইলেন] ।

সানুমতী । এই লতায় আরোহণ করিয়া সখীর প্রতিকৃতি দেখিব, তাহার পর
শকুন্তলার নিকটে, বহুশকারে একটীভূত তাহার স্বামীর অশ্রুগণের বিষয় বলিব ।

[সেইরূপ করিয়া রহিল]

রাজা । সখে, এক্ষণ শকুন্তলার সমস্ত পূর্ববৃত্তান্ত শ্রবণ করিতেছি, তোমাকেও
বলিয়াছিলাম । তুমি প্রত্যাখ্যানসময়ে আমার নিকটে ছিলে না । কিন্তু পূর্বে ত
কখনও তাহার নাম কর নাই, তুমিও কি আমার দ্বারা নিম্মত হইয়াছিলে ?

বিদূষক । নিম্মত হই নাই । কিন্তু আপনি সকল কথা বলিয়া শেষে বলিয়া
ছিলেন যে এ পরিহাসবাক্য, সত্য নহে । জড়বুদ্ধি আমিও সেইরূপ বুঝিয়াছিলাম ।
অথবা ভবিতব্য বলবান্ ।

সানুমতী । তাহাই (সত্য) ।

রাজা । [চিন্তা করিয়া] সখে আমাকে রক্ষা কর ।

বিদূষক । এ কি, আপনার ইহা অযোগ্য, সংপূরকেরা কখন শোকের বাসস্থান
হন না ; খটিকা বহিলেও গিরি নিশ্চল থাকে ।

রাজা । বয়স্ত, প্রত্যাখ্যানহেতু বিক্রবা প্রিয়ার দশা মনে করিয়া অত্যন্ত কাতর
ও নিরুপার হইতেছি । তিনি আগাব নিকট হইতে প্রত্যাখ্যাত হইয়া আত্মীয়জনের
অশ্রুগমন করিতে উদ্যম করিলেন, কিন্তু গুরুত্বা গুরুশিষ্য “এই স্থানেই থাক” এই
কথা বারবার উচ্চৈঃস্বরে বলিলে তিনি উচ্ছলিত বাষ্পবেগনিবন্ধন কলুষদৃষ্টি এই

বৃশংসে যে পুনরায় অর্পণ করিয়াছিলেন তাহাই আমাকে বিবদিক্ত শল্যের জ্বায় দন্ধ করিতেছে।

Vidushaka.—Wait, while I put an end to the arrow of the god of love by this stick (of mine). [*Ra sing his stick, wishes to knock down the mango-blossom*].

King.—[*With a smile*]. Well, that will do. The power of Brahmā is seen. Friend, where shall I sit and feast my sight on the creepers somewhat resembling my beloved?

Vidushaka.—Why, you already told your personal attendant Chaturika, that you would pass this part of the day in the jasmine grove, (and ordered her) that she should bring there the portrait of the lady, Sakuntala, drawn by your own hand on a picture-board.

King.—Such are the means of diverting the heart. Show, then, that way.

Vidushaka.—This way, this way, sir.

[*Both walk on*] [*Sanumati follows (them)*].

Vidushaka.—Here is the jasmine bower with a marble seat, hailing us surely with a welcome, as it were, by reason of its being charming on account of its offering of (flowers). So, entering here, you may sit down. [*Both enter and sit down*.]

Sanumati.—Climbing on this creeper, I shall see my friend's picture and then inform her of her husband's love, shown in several ways. [*Stands doing the same*.]

King.—Friend, now I recollect everything about the previous account of Sakuntala, and I told you of it. You were not by my side at the time of rejection. But you never before mentioned her name. Did you too forget it like me?

Vidushaka.—No, I have not forgot it. But telling every thing, you added at the end that all this was spoken in jest and not in earnest. And it was so understood by me having intelligence (dull) as a clod of clay. Or, rather, fate is powerful. /

Sanumati.—So it is!

King.—[*Thinking deeply*]. Save me O Friend!

Vidushaka.—What is this? It is unbecoming of you. Good!

men do never become the resting-place of grief. Mountains are unshaken even in tempests.

King.—Friend, calling to mind the (woful) state of my beloved distressed by (my) disowning, I am extremely helpless. She because of refusal from me, attempted to follow her own kinsmen. But the pupil of her father, equal to (the) father (himself), crying aloud again and again “stay,” that she again cast her eyes dim with the flow of tears on me, heartless as I was, torments me like a poisoned shaft.

সানুমতী । প্রিয়সখ্যা শকুন্তলায়া নরপতেরনুরাগদর্শনাৎ আনন্দবিকল্লাষি,
অস্ব দুঃখেন ন সন্মত্তা भवामि ।

বিদূষকঃ । তর্কঃ সংশয়ঃ ।

রাজা । পতিরেব দেবতা যस्याঃ তাম্ পতিদেবতাম্ সাধ্বী । দেব এব ইতি দেবতা
অথ স্বার্থে তল্ । অন্যথ ভাবে ; যথা নিষ্ঠুরস্য ভাবঃ নিষ্ঠুরতা । যামজনবন্ধু-
সহায়ীভ্যঃ সমূহার্থে তল্ भवति ; যথা বন্ধুণাং সমূহঃ ইতি বন্ধুতা ; ইতি ত্রিধা
প্রতিপক্ষলক্ষ্যস্য । পরাস্বপ্তং স্বপ্তম্ । জন্মনঃ চতুর্পক্ষে প্রতিষ্ঠা স্থানং কারণ-
মিত্যর্থঃ । প্রতিষ্ঠা গৌরবে দ্বিতীয়া, স্থানে চ যাগনিষ্পত্তী ইতি মেদিনী । তত্সহ-
চারিণীভিঃ স্যৎসখীভিঃ পক্ষরীভিঃ ; আশ্রয়তে চতুর্পক্ষে ।

সানুমতী । যস্মাৎকালনীদৃশমনুমানং তস্য কথং স্মৃতিভ্রংশঃ ইতি বিদ্যয়ঃ
সম্ভাষ্যতে ।

বিদূষকঃ । কালীনেতি অপবর্গে তৃতীয়া ।

বিদূষকঃ । ভবা বিয়োগঃ বিরহঃ তেন দুঃখিতা তা । মাতা চ পিতা চ ইতি
হনু মাতাপিতরী, পিতরী মাতাপিতরী ইতি পদদ্বয়ং भवति ।

সানুমতী । স্বার্থপরতা এমন বে ইহার সম্ভাপে আমি আত্মদিত হইতেছি ।

বিদূষক । আমার সন্দেহ আছে, কোন আকাশচরী আশী শকুন্তলাকে লইয়া
গিয়াছে ।

রাজা । পতিদেবতা ক্রীকে অস্ত্র কে লক্ষ্য করিতে পারে ? শুনিয়াছি মেনকা তোমার
সখীর অন্তঃহেতু ; তাহার সহচারিণীগণ কর্তৃক তোমার সখী অপহৃত হইয়াছেন আমার
মনে এইরূপ বিবেচনা হয় ।

সানুমতী । ইহার স্মৃতিভ্রংশ আশ্রয়ের বিষয়, প্রতিবোধ আশ্রয়ের বিষয় নহে ।

বিদূষক । যদি এইরূপ হয় তাহা হইলে কালে তাহার সহিত সমাগম হইবে ।

রাজা । কিরূপে ?

বিদূষক । পিতামাতা বামিবিয়োগদ্ব্যর্থিত কষ্টকে দেখিতে সমর্থ হন না ।

Sanumati.—Such is addiction to ones's own interest (selfishness) that I delight in his misery.

Vidushaka.—Well, I have a doubt as to by what celestial being her ladyship was carried away.

King.—Who else would have dared to touch a wife to whom the husband is a deity ? I have heard that Menaka is the source of your friend's birth. My heart suspects that your friend was taken away by her (Menaka's) companions.

Sanumati.—(His) loss of memory, not recollection, is indeed to be wondered at.

Vidushaka.—If so, there would be union with her ladyship in course of time.

King.—How so ?

Vidushaka.—Parents cannot endure to see (their) daughter, sorrowing for separation from her husband.

राजा । स्वप्न इति स्वप्नः नु, माया नु, मतिभ्रमः नु तावत्फलमेव पुण्यं क्लिष्टं नु ; तत् असन्निवृत्तौ अतीतम्, एते नाम मनोरथाः तटप्रपाताः । योऽयं शकुन्तलापरिणयरूपः प्रत्ययः अनुभूयते स किं स्वप्न ? स्वप्नसमागमस्य क्षुत्तौ दृढाङ्गितत्वात् दृढानीमपि अपदार्थभूतः सद्यपि सत्यइव प्रतीयते इति संशयः ; स्वप्न-येत् जायदवस्थायां नातिसुखं अनुभूयते तर्हि किमियं माया, इन्द्रजालक्रिया नन्वतन्वाभ्यां असतः शकुन्तलारूपस्य वस्तुनः प्रकटनं । तदपि न सम्भवति, इन्द्रजाल क्रियायाः अल्पकालव्यापित्वात्, मासान् व्याप्य तदभावदर्शनाच्च ; तर्हि किमयं मे मतिभ्रमः वृद्धेः भ्रंशात् एवम्विधा प्रतीतिः समुत्पद्यते किमिति सन्देहः ; नापि तत्पक्षः अविज्ञादी, पुरोहितप्रमुखाणां सर्वेषामेव पौराणां युगपदेव बुद्धिभ्रंशः न सम्भाव्यते । शकुन्तलासमागमस्य अतात्त्विकत्वसंशये पथ्यवसानस्य हेतुः विस्मरण-हेत्वपरिज्ञानम् । न खलु शकुन्तलापारिणयद्वयं मायादेर्विलसितं, नैतत् मिथ्येति वदितुं शक्यते, तर्हि तावत् एव कतिपयदिनानि तपोवने यः समागमोऽभूत् तद्रूप-मेव फलं यस्य तत् तावत्फलं पुण्यं सुकृतं क्लिष्टं क्षीणं नु, पुरा अत्यल्पमेव सुकृतमाचरितं मया तस्यैव लघुपुण्यस्य परिणामः शकुन्तलया अथिक्समागमः, तत् पुण्यं भोगात् क्षीणं तत्फलमपि अत्यन्नाद्गमनं गतम् । सर्व्वेव नु शब्दः वितर्कं सन्देहालङ्कारः । तत् शकुन्तलारूपं वस्तु असन्निवृत्तौ अपुनरावृत्तये न सन्निवर्त्तितु-मित्यर्थः तुमर्थाच्च भाववचनादिति चतुर्थी । अतीतं गतम्, न पुनः शकुन्तलया सह मिलनं भविष्यतीत्यर्थः ; एते नाम मनोरथाः कालिन-समागमोभविष्यतीत्यर्थः

प्रकाराः अभिलाषाः तटस्य कूलस्य इव प्रपातः येषां ते तटप्रपाताः प्राद्विषि यथा
 शीघ्रेण दीप्यमानः नद्यादेः तटाः पतन्ति ; एवं मनोरथा अपि उत्थाय दृष्टिस्वीयन्ते ।
 मनोरथानां अतटात् भगीः तुङ्गशेलादिशृङ्गात् प्रपाताः पतनमिति प्रतीयमानात्प्रेक्षा
 यथातितुङ्गाच्छैलशृङ्गादधः सलिले पतितस्य जनस्य क्वापि विप्रलयः सम्पद्यते ; न
 पुनरभ्युत्थानं, तथैतेषां दूराधिरोहिणां मनोरथानामपि आत्यन्तिक एव विलयः
 सम्पन्नः न कुतोऽपि तेषां चरितार्थतायाः सम्भवः इत्यमपि व्याख्यायते । नामे-
 त्यस्त्रीके तटप्रपातैः सह मनोरथानां तादात्म्यनावभासनात् रूपकालङ्कारः । उप-
 नातिः वृत्तम् । १०

विदूषकः । यः खलु पदार्थोऽवश्यमेव भविष्यति तस्य संघटनं प्रतर्कयितुमश-
 क्येनापि उपायेन भवति तत्र विषये दृष्टान्तः अङ्गुलीयकप्राप्तिः ।

राजा । असुलभ दुर्लभं स्थानं शकुन्तलाङ्गुलीरूपं तस्मात् भवति तत् अनाम
 पुण्योपचयेर्दुरापात् प्रियायाः अङ्गुलीपदात् प्रभष्टमिदमङ्गुलीयकमनुकम्पाहम् ।
 तवेति—मे अङ्गुलीय, मम इव तव सुचरितं नूनं प्रतनु फलेन विभाव्यते । यत्
 अस्याः अरुच्यनखमनोरमासु अङ्गुलीषु लब्धपदेन च्युतमस्ति । यथा मम तथा तव
 सुचरितं पुण्यं नूनं निश्चितमेव प्रतनु खल्वं फलेन विभाव्यते उद्गीयते ; यत् यस्मात्
 कारणात् अरुच्यैः लोहितैः नखैः मनोरमासु मनोज्ञदर्शनासु तस्याः शकुन्तलायाः
 अङ्गुलीषु क्वचन प्राप्तं पदं स्थानं येन तत् तथोक्तमपि सत् च्युतं प्रभष्टमस्ति । अहमपि
 प्रतनुपुण्यफलिनं तथा सह समागतोऽभवम्, चीये पुण्ये तथा विद्युक्तौ निरयं प्रविष्ट
 इव । अनुमानालङ्कारः पुष्पितायावृत्तम्—लक्षणम् अयुजिनयुगरेफतो यकारो, युजितु
 नजौ जरगाश्च पुष्पिताया । ११

Change of voice.—विभावयामि । लब्धपदेन च्युतेन (भूयते) ।

विदूषकः । केन उद्देशेन किं फलमुद्दिश्य द्वितीया ।

ज्ञानमती । आकारितः आकृतः आकृष्ट इत्यर्थः । एतत्परिज्ञाने ममापि
 कौतूहलं वर्तते इत्यर्थः ।

राजा । कियच्चिरेण कियता विलम्बेन अपवर्गे द्वितीया प्रतिपत्तिं वार्ताम् ।
 खनगराय खनगरमुद्दिश्य इत्यर्थः ; प्रस्थानक्रियया नगरस्य अभिप्रेतत्वात् क्रिया-
 यङ्भात् चतुर्थी । यथा देशकालभावाध्वगन्तव्याः कर्मसंज्ञा स्य कर्मणां इति अकर्म-
 णोऽपि तिष्ठते । कर्मसंज्ञं नगरपदं, ततः गत्यर्थकर्मणि द्वितीयाचतुर्थी
 चेष्टायामनञ्चि । इति चतुर्थी । Nouns denoting देश (country, city
 &c.) काल (time), भाव (abstract idea of action), and गन्तव्य
 चञ्चल (path to be traversed) become the accusative case of
 intransitive verbs. In the accusative case of verbs denoting

“going” there can be either the second or the fourth case-ending,—when actual locomotion is implied ; but when the accusative case is a noun denoting “path”, there should be only the second case-ending ; and when physical motion is not meant, the fourth case-ending should not be used e. g. मनसा काशीमेति । वाप्येय सङ्घ वर्त्तमानं इति सवाचं सायु, विद्योगच्छित्तया साक्षमित्यर्थः । अथ आहति लट्प्रयोगश्चिन्त्यः । नाच “वर्त्तमानसामीप्ये वर्त्तमान-वशा” इति सूत्रस्यावसरः । वर्त्तमानसामीप्यस्याभावात् ।

राजा । एकैकमिति — अथ दिवसे दिवसे एकैकं नामाक्षरं गणय यावदन्तं गच्छसि ; तावत्, हे प्रिये, मद्वरोधगृहप्रवेशं नेता जनः तव समीपमुपैष्यतीति अभिहितम् ॥ १२॥

अथ बहुस्त्रीयके दिवसे दिवसे एकैकं नामः अक्षरं गणय, एकस्मिन् दिने एकं अक्षरं गणय, इति क्रमेण यावदन्तं अक्षराणां समाप्तिं गच्छसि गमिष्यसि, यावत् पुरानिपातधीर्लट् इति भविष्यति लट्—तावत्, त्रिचतुरैर्दिनैरिति भावः, हे प्रिये, मम अवरोधगृहे जनः पुरे प्रवेशः तं नेता प्रापयिता जनः तव समीपं उपैष्यति प्राप्स्यति इति सा मया प्रत्यभिहिता । न लोकाव्ययनिष्ठाखल्येदृशमिति निवेधान् गृहप्रवेशमित्यत्र षष्ठी नाप्नोति ।

Change of voice.—नामाक्षरं गण्यताम् यावदन्तः गम्यते...नेत्रा जनेन... समीपः उपैष्यते ।

दाहयः आत्मा चित्तं यस्य तेन दाहणात्मना निष्ठुरेण । “एकं बहुव्रीहिवत्” द्विरुक्त एकशब्दो बहुव्रीहिवत् स्यात्, तेन सुब्लोपपुम्बद्भावौ । When the numeral case एक is reduplicated, it becomes like a compound of the बहुव्रीहि kind That is to say the case-ending of the first is elided. दिवसे दिवसे इति वीक्षायां द्विरुक्तिः ।

N. B. Truly does Professor Max Muller say that “there are chronicles below her (language’s) surface, there are sermons in every word.” The word आत्मन् with its several meanings (“आत्मा देहे धृतौ जीवे स्वभावे परमात्मनि”) reveals the history of the moral changes which the Aryan race has undergone from the age of the Upanishadas to the age of Materialism. In the age of the Upanishadas, it meant the universal soul, *Brahman*.

and the individual soul, the *jiva*. Gradually it came to mean some of the several states of consciousness which the *jivatma* has ; and finally the imperishable pure essence has become to be identified with the material organism itself. Students of language may observe with interest the depth to which the process of Deterioration may descend.

রাজা। বয়স্তু শকুন্তলার সহিত সমাগম হইয়াছিল ইহা স্বপ্ন, মারা, অথবা আমার মতিভ্রমনিবন্ধন আশ্চিত্য। অথবা স্বপ্নকালের নিমিত্ত সমাগমরূপ কলপ্রদ পুণ্যের পরিপাক, সেই পুণ্য ফল প্রাপ্ত হইয়াছে ; শকুন্তলাসমাগমও চিরকালের নিমিত্ত অতীত হইয়াছে। তাঁহার সহিত পুনরায় সমাগম হইবে এইরূপ মনোরথ উদ্ভিত হইয়াই বর্ষাকালে অলৌকে নিপীড়িত তটপ্রদেশের জ্বর বিলীন হইয়া যাইতেছে

বিদূষক। একরূপ বলিবেন না ; অঙ্গুরীয়ই এ বিষয়ে উদাহরণ ; অবশুস্তাবী পদার্থের সমাগম অচিন্তনীর উপায়ে হইয়া থাকে।

রাজা। [অঙ্গুরীয় নিরীক্ষণ করিয়া] এট অঙ্গুরীয় দুর্লভ স্থান হইতে ভ্রষ্ট হইয়াছে, ইহার অবস্থা শোচনীয়। অঙ্গুরীয়, আমার জ্বর তোমারও পুণ্য অভাজ্য ইহা ফলের দ্বারা প্রমাণিত হইতেছে ; যেহেতু তুমি তাঁহার লোহিত নখর হেতু মনোরম অঙ্গুরীতে স্থান পাইয়া ভ্রষ্ট হইয়াছ।

সান্ন্যস্তী। যদি অঙ্গুরীয় হস্তে পড়িত তাহা হইলে শোচনীয় হইত।

বিদূষক। এট নামাঙ্কিত অঙ্গুরীয় কি ক্ষুদ্র তাঁহার হস্তে দিয়াছিলেন ?

সান্ন্যস্তী। এই ব্যক্তি আমার কোতুহলের দ্বারা (একরূপ প্রশ্ন করিতে) প্রেরিত হইয়াছে।

রাজা। শোন, আমি স্বনগরে প্রত্যাগমনে উদ্ব্যস্ত হইলে প্রিয়া আমাকে উদ্বন্ধনয়নে বলিলেন স্বামিন্ কত দিনে সংবাদ দিবেন।

বিদূষক। তার পর, তার পর।

রাজা। আমি এই অঙ্গুরীয় তাঁহার অঙ্গুরীতে পরাইয়া দিয়া তাঁহাকে বলিলাম— এই অঙ্গুরীর এক একটি অক্ষর এক এক দিন গণনা কর, যখন শেষ হইবে, তখনই আমার অন্তঃপুরে প্রবেশ করাইবার (বোধ্য) ব্যক্তি তোমার সমীপে উপস্থিত হইবে। কিন্তু মোহহেতু নিষ্ঠুরহৃদয় আমি তাহা করি নাই।

King.—Friend, it was a dream or an illusion, or a (strange) mental delusion. Or it might be some good action bearing (or capable of yielding) that much fruit, now worn away. It has gone not to come back. These longings (of which you speak) have their fall (end) in the same way as a river-bank.

Vidushaka.—Don't say so. This very ring is an instance. What is destined to be comes about unexpectedly.

King.—[*Looking at the ring.*] This ring fallen as it is from a place not to be easily attained, must be pitied. By the consequence it is judged that your merit, O ring, is, like mine, very small. Since you (too) are fallen after having found a seat on her fingers charming by the ruddy nails.

Sanumati.—Had it fallen into the hands of another person, it would really have been (most) pitiable.

Vidushaka.—Well, with what purpose was this ring, with the name on it, made to reach her ladyship's hand ?

Sanumati.—This (fellow) too has been moved by my curiosity.

King.—Listen. To me, about to start for my own city, my love said with tears (in her eyes):—'After how long will my husband send (me) words ?'

Vidushaka.—What next ?

King.—Then placing this ring on her finger I answered her:—'Count one letter a day, of my name on it ; and when, my love you will come to the end, a person who will lead you to enter the apartments of my harem, shall come to you ' But cruel-hearted as I am, I did not do it through loss of memory.

सानुमती । अवधिः सोमा ; विधिना दैवेन ; विसंवादितः वैयर्थ्यमापादितः, विफलतां नीतः । विसंपूर्ब्बात् पृथग्नात् वदधातोः कर्मणि क्तः ।

विदूषकः । धौवरेण कल्पितस्य धृत्वा कृतस्य । आसीत् अङ्गुलीयकमिति शेषः ।

सानुमती । अतिगभीरः खलु अनुरागः सदैव स्मृतौ वर्तते न कदापि विस्मर्यते तस्य स्मृत्युपस्थापनाय स्मारकेण प्रयोजनमिति विप्रतिषिद्धमेतत् । शकुन्तलायाः इति नयनेः कर्मणि कृदयोगलक्षणा षष्ठी ; राजर्षेरिति दिङ्धातोः कर्त्तरि कृदयोगलक्षणा षष्ठी ।

राजा । उपालपस्ये—निर्भर्त्सयिष्यामि ।

विदूषकः । सन्मत्तानां क्षीवाणां पत्याः पदवी प्रकार इत्यर्थः गृहीतः । अचेतनस्य अङ्गुलीयक उपालम्भः निष्फलं इति नासी गणयति ।

राजा । वस्तुरकीनलाकुलिं तं करं विहाय कथं अशंसि निमग्नं असि अक्षरा, अचेतनं गुणं न लक्षयेत् नाम, मयेव कस्मात् प्रिया अवधीरिता । १३॥

বসুৱা: উন্নতানতা:, যথা বসুৱা: ৱম্বা: ‘বসুৱং সুন্দরী ৱম্বা ইতি বিশ্ব:’
কৌমল্য: স্বর্গসুভগা: অকুল্য: যচ্ছিন্ তন্ সর্ব্বথা ত্যক্তময়োগ্যমিতি ভাব: কং
ইতং বিদ্যায় কথং অশ্বসি অতাদৃশস্বর্গে জগে জগে নিমগ্নং অসি, অহী তে মূঢ়তা
ইতি ভাব: । অথবা অচেতনং গুণানাং তারতম্যপরিজ্ঞানে মন্থরং জগৎ বস্তু গুণং করস্য
স্বচ্ছস্বর্গাদিকং ন লক্ষয়িতুং ন জানীয়াৎ অতী যুক্তমস্য জগে পতনম্ কিন্তু ময়া এব
চেতনাভিমানবতা ইতি ভাব: কস্মাৎ হিতো: প্রিয়া অধীরিতা প্রত্যাখ্যাতা ।
চেতনোপ্যহমচেতন ইতি ভাব: । বংশস্যবিলং ত্বং, জাতী তু বংশস্যমুদীরিতং জরী
ইতি লক্ষণম্ ।

Change of voice.—নিমগ্নেন ভূয়তে । অচেতনে গুণ: ন লক্ষ্যতে, অহং
প্রিয়া অধীরিতবান্ ।

বিদূষক: । বশুচয়া ; বশুচা শুধা ইত্যর্থ: । শুলভাতী: সন্নতাৎ ভাবে: অ:
স চ স্থিয়া ইতি টাণ্ ।

রাজা । অনুগ্রহেণ পশাচাপি তং হৃদয়ং यस্য তথোক্ত: অয়ং মল্লচখীজন:
অনুকম্পাতাম্ ; দর্শনদানেন অনুগ্রহাতাম্ ।

[অপম্বা: অবনিকায়: “অপটী কাণ্ডপটিকা প্রতিসীরা অবনিকা তিরস্করণী”
ইতি হলায়ুধ: । চেপেচ ভণীজনে] ।

বিদূষক: । ভাবস্য প্রকৃতিসিদ্ধস্য অবস্থানস্য অনুপবেশ: বর্শিকথা চিত্তে
ব্রকটীকরণং ‘অভিব্যঞ্জনমিতি যাবত্, মধুরেণ হৃদয়েন অবস্থানেন ‘বিবিশনেন ইতি
যাবত্ দর্শনীয়: সুন্দর: সংগত: । নিম্নেণু নামিপ্রমুখিণু অনুপ্রবেশে, উন্নতেণু নামিকা-
প্রভৃতিণু অঙ্গেণু হৃটি: স্থলতি ইব, নিম্নোন্নতদর্শনে চতুর্গোলকস্য যথা গতিস্থলনং
ভবতি, সমতলচিত্তেপি তথা ভবতি ইতি সুমহত্ চিত্তবনৈপুণ্যম্ ।

সানুমতী । অম্মী এষা রাজর্ষে: নিপুণতা, জানি সখী মে অয়তীবর্শতে ইতি ।
অম্মী ইতি বিদ্যায় অব্যয়ম্ ; জানি, মন্যে, অনুপসর্গত্বাৎ কর্ণমিপ্রায়ে বৈশাধিকাক্ষনে
পদম্ অনুপসর্গজ্ ভ: ইতি ।

সানুমতী । বিধাতা অতি শূন্যর অবধিকে বিকল করিগ্রাছেন ।

বিদূষক । কিরূপে ধীবরখণ্ডিত রোহিত মৎস্তের উদরমধ্যে আসিল ?

রাজা । শচীতীর্থ বন্দন। করিবার সময় তোমার সখীর হস্ত হইতে গজাশ্রোতে
গতিত হইয়াছিল ।

বিদূষক । হইতে পারে । *

সানুমতী । এই অস্ত্রই অধর্ষভীক নরপতির হতভাগিনী শকুন্তলার সহিত
বিবাহে সন্মত হইয়াছিল । কিন্তু এরূপ অমুরাগ অভিজ্ঞানের অপেক্ষা করে ইহা
কিরূপে সম্ভব ?

রাজা। অঙ্গুলীমকে তিরস্কার করি।

বিদূষক। [আঙ্গগত] ইনি উন্নতদিগের পদবী অবলম্বন করিলেন।

রাজা। তুমি, সুন্দরকোমলাঙ্গুলিবিশিষ্ট সেই কর পরিত্যাগ করিয়া জলে কি নিমিত্ত নিমগ্ন হইলে? অথবা অচেতন পদার্থ গুণ গ্রহণ করিতে পারে না, আমি কেন প্রিয়াকে তিরস্কৃত করিলাম।

বিদূষক। [আঙ্গগত] ক্ষুধা কি আমাকে খাইয়া ফেলিবে?

রাজা। নিকারগপরিভ্যক্তা, প্রিয়ে পশ্চাত্তাপনলে এই ব্যক্তির হৃদয় দৃঢ় হইয়া যাইতেছে, পুনর্বার দর্শন দিয়া ইহার প্রতি অনুকম্পা কর।

[যবনিকা উন্মোচন করিয়া চিত্রহস্তে প্রবেশপূর্বক]

চতুরিকা। এই চিত্রিতা স্বামিনী [চিত্রেফলক প্রদর্শন করিল]।

বিদূষক। সাধু বরষ্ত, এই সুন্দর অবস্থানহেতু ইহার স্বাভাবিক অবস্থার অঙ্কন অতি মনোরম হইয়াছে। নিম্নোক্তপ্রদেশে যেন আমার দৃষ্টিস্থলন হইতেছে।

সামুদ্রতী। ওমা রাজ্যবির একুপ নৈপুণ্য, আমার বোধ হইতেছে যে সখী আমার অগ্রে রহিয়াছেন।

Sanumati.—A charming engagement has been defegated of its end by fate.

Vidushaka.—How came it to be in the interior of the belly of that red fish cut open by the fisherman?

King.—It fell into the stream of the Ganges from the hand of your friend, (while) bowing to the Sachitirtha.

Sanumati.—Hence it is that this saint of a king, afraid of sin, entertained doubts as to (his) marriage with poor Sakuntala. Or how is it that such an affection requires a souvenir.

King.—I will reprove this ring.

Vidushaka.—[*Aside*]. He has adopted the course of mad men.

King.—Why did you sink into water, having left that hand of beautiful and delicate fingers? Or, an inanimate object may not discern merit; but why did I reject my love?

Vidushaka.—[*Aside*]. What! Shall I be devoured by hunger?

King.—O thou, forsaken without cause! Let this person with his heart burning with remorse be pitied by showing (thyself) again.

[*Entering with a toss of the curtain, and having the picture-board in her hands*].

Chaturika.—Here [is the queen (drawn) in the picture. [*Shows the picture-board*].

Vidushaka.—Excellent ! my friend ! The depicting of the natural state has become charming by reason of that sweet and beautiful attitude. My eye stumbles, as it were, at the high and low relief.

Sanumati.—Oh ! Such is the skill of this saint of a king that I believe that my friend is before me.

राजा । चित्रे यत् यत् साधु न स्यात् तत् तत् अन्यथा क्रियते तथापि तस्याः लावण्यं रेखया किञ्चित् अन्वितम् ॥१९४॥

चित्रे आलिख्यकर्मणि यत् यत् साधु न स्यात् यत् यत् अङ्गादिकं अविकलं चित्रयितुं न शक्यते तत् तत् अन्यथा अन्यरूपं क्रियते, स्लेष्मया प्रकारान्तरेण चित्राते । तथापि इत्थं स्वप्रतिभया अंशविशेषाणां प्रकारान्तरेण चठनात् प्रतिष्ठितः असम्पूर्ण-त्वेऽपि तस्याः शकुन्तलायाः लावण्यं रेखया चित्रार्थं तूलिकाविहितया स्लेष्मया किञ्चित् अन्वितं अनुसृतं, अत्रचित्रे तद्भावण्यस्य कथाश्चत् सम्भवः कृतः इत्यर्थः । १३

Change of voice.—येन येन साधुना न भूयते तत् तत् अन्यथा करोति (चित्रकरः) । लावण्येन अन्वितेन (भूयते) ।

सानुमती । अनवलपस्य अनहङ्कारस्य । अहङ्कारपरिहाराय, एवमुक्तं ; पञ्चात्तापेन अनुशयेन गुरुः महान् तस्य । चित्रमिदं सर्वथा शकुन्तलायाः आकृत्या संवदति तथापि किञ्चिदन्वितमिति यदुक्तं तदहङ्कारपरिहाराय, मया मोहादनाद्य-माचरितमिति पञ्चात्तापेन द्विगुणीकृतत्वादनुरागस्य शकुन्तलाकूपे सातिशयवद्-मानादित्यर्थः ।

सानुमती । सुहृधातीरञ्च कुलम् निपातनात् मोघा ।

विदूषकः । केशस्य बन्धः इति केशबन्धः कवरीबन्धनं शिशिलेन विसर्जेन केशबन्धेन उद्धानि सन्मुक्ताणि कुसुमानि येन तेन । केशान्तेन इति इत्यभूतलक्षणे तृतीया एवं वदनेन वाङ्मन् इत्यत्रापि । उद्दिष्टाः आभिर्विभूताः स्नेहविन्दवः चन्द्रार्द-विन्दवः यत्र तेन । अपसृताभ्यां शिशिलमूलाभ्यां सरतर्मित्येतात् (अत्र अकर्मक-त्वात्) कर्त्तरि क्तः । अवसेकेन जलसेकेन सिन्ध्याः चिकुषाः तरुणाः अभिनवाः पङ्क्तवाः किसलयानि यस्य तस्य ।

राजा । निपुणः अभिज्ञः अनुमानकुशल इत्यर्थः । भावस्य सात्विकस्य चित्रं लक्षणे स्नेहानुपममिति । तदेव भावचित्रं दर्शयति स्मिरेति—रेखाग्रान्तेषु मलिनः खिन्नाकुलिनिविशः दृश्यते, कपोलपतितं इदं अयु च कर्मिणीच्छासात् दृश्यम् ॥१९५॥

रेखायाः प्राप्तेषु चित्रपटस्य प्राक्भागौ इत्यर्थः मलिनः कृष्णवर्णः स्त्रिभानां सात्विकभावात् खेदाग्नितानां अङ्गुलीनां विनिवेशः स्थापनं दृश्यते । चित्रणसमये अनुरागवशादङ्गुलीनां क्षिन्नत्वात् चित्रपटं तासां स्पर्शेन मलिनः अङ्गः समुत्पन्नः । कपोली प्रतिक्लृप्तेः गच्छस्थले पतितं इदं अशु अनुशयाद्गुदती मे नयनात् गलितं जलं वर्तिकायाः लेपविशेषस्य चित्रे प्रदत्तस्य उच्छ्वासात् स्तौतयया उच्छ्वनतया इति यावत् दृश्यम् इदानीमपि द्रष्टुं शक्यम् “अदुपधाञ्चाचृतिक्लृपे” इति दृशिः क्वप् आर्या जातिः । १५॥

Change of voice.—अङ्गुलीनिवेशं मलिनं पश्यामि अशुषा च कपोल-पतितेन अनेन दृश्येन (भूयते) ।

अर्द्धलिखितं असम्पूर्णं विनोदस्थानम् चित्रविनोदस्य उपायभूतमिदं चित्रम् वर्तिका तूलिका (“पटलेपे पक्षिभेदे तूलिकायां च वर्तिका” इत्यजयः) ।

राजा । हे सखे, पूर्वं साक्षात् उपगतां प्रियां अपहाय चित्रार्पितां इमां बहुमन्यमानः अहं पथि निकामजलां स्त्रीतीवहां अतीत्य मृगतण्डिकायां प्रणयवान् जातः । १६॥

हे वयस्य पूर्वं साक्षात् उपगतां मूर्तिमतीं मम समीपमुपगतां प्रियां अपहाय अविगणय्य चित्रे अर्पिता न्यक्ता तां चित्रार्पितां चित्रलिखितां इमां प्रियायाः प्रतिक्लृप्तिं इत्यर्थः बहुमन्यमानः आद्रियमाणः अहं पथि निकामं अत्यर्थं जलं यस्याः तां निकामजलां प्रभूतीदकाम् पिपासाहरणे समर्था इति भावः स्त्रीतसा वदति या ताम् (वद्रेत्) स्त्रीतीवहां नदीं अतीत्य प्रत्याख्याय गत्वा मृगतण्डिकायां मरुमरी चिकायाम् प्रणयवान् समासक्तः तदनुसरणपरः जातः संबन्धः । यथा कश्चिदुदन्यन् विमलापं सरो विहाय मरौ मरौचिकामनुसरति तथोपशाल्ये ; तथा अहमपि स्वयमुपस्थितां प्रियां अवमन्य तत्प्रतिक्लृप्तिमनङ्गतापनिवारणाय भजामि । इति विस्वानुविम्बलबोधनात् निदर्शनालङ्कारः । वसन्ततिलकाव्रणम् । मृगस्य तण्डिक (तण्डिकाहितुलान्) इति मृगतण्डा स्तार्थे कन् कात् पूर्वस्येकारः । १६॥

Change of voice.—बहुमन्यमानेन मया...प्रणयवता जातिने (भूयते) ।

सानुमती । अभिरूपः अभिमतः । आलिखितुं कामः अभिलाषः यस्य सः तम् काममनसोरिति मकारलोपः ।

राजा । सेकतलीनहंसमिथुना स्त्रीतीवहा मालिनी कार्य्या । तां अभितः निषण्णहरिणाः पावनाः गौरीगुरोः पादाः कार्य्याः, शाखाखम्बितवल्कलस्य तरोः अधः लक्षणसारस्वतस्य शङ्के वामनयनं कच्छूयमानां मृगौ च निर्भोतुं इच्छामि । १७॥

सेकते सिकतामये पुष्टिर्न, सिकताशर्कराभ्यास्तेष्वप्रत्ययः । लीनानि उप-विष्टानि हंसानां मिथुनानि युग्मानि अस्याः सा सेकतलीनहंसमिथुना हंसैरलङ्कित-

সঠক-সীতাবদ্যা নহী মাখিনী কার্য্য। অথ চিত্রফলকে লিখিতব্য, তা মাখিনীম্
 অমিত: “অমিত: পরিত: সময়ানিকষাঙ্কপ্রতিযৌগীপি” ইতি দ্বিতীয়া; মাখিন্যা:
 পাব্যে নিষস্যা: উপবিষ্টা হরিণা: যেষু তে বিষমহরিণা: পাবনা: পবিত্রা: গৌরী:
 পার্বত্যা: গুরী: পিতু: হিমালয়স্য পাদা: প্রসন্নপর্বতা: কাথ্যা: চিবয়িতব্য:।
 পাদা: প্রসন্নপর্বতা: পাদা: রক্ষাঙ্কিতুর্থায়া ইতি চামর:। শ্রাখাসু লম্বিতানি
 বিশীর্ণার্থে বস্কলানি সুগীনা পরিধিয়ানি यस্য তস্য তরী: চক্ষুস্য অথ: তস্মৈ
 কৃষ্ণস্বগস্য কৃষ্ণসারস্য স্বগস্য শৃঙ্খলৈ বানং সয্যং নয়নং যদ্য বানং সুন্দরং নেত্রং
 কঙ্কযমানাং চর্ষণী স্মরী অ নিশ্চাতুং আলিখিতুং ইচ্ছামি। স্বभावोक्तिरलङ्कार:।
 “কঙ্কঙ্ক গানচর্ষণে” ইতি ধাতী: যক্ তত: কৰ্ম্মরি শ্রানচ্। ॥ ১৬ ॥

Change of voice.—হুমিচুন্নয়া...সীতাবদ্যা মাখিন্যা কার্য্যয়া ভূয়তে।
 ...পাবনৈ: নিষস্হরিণৈ: পাদৈ: কার্য্য: ভূয়তে। নিশ্চাতুং ইচ্ছতে।

বিদূষক:। [আত্মগতম্] লম্বানি কূর্ছানি মুখলোমাণি কূর্ছমস্ত্রীধবীমেধ্য
 কঠিনশ্লগ্মকৌতবে ইতি মেদিনী। যিষা তেষা লম্বকূর্ছানামিতিসীপদাসীক্তি:।
 সমূহৈ:।

রাজা। অধিপ্রেতমভিমতং প্রসাধনং ভূষণম্।

বিদূষক:। কিমিষ। কিং ভূষণম্।

সানুসমী। সৌকুমারস্য শকুনলাগ্নরীরমার্দ্দবস্য। সুকুমারশব্দাদৃশ্য।

রাজা। চিত্রে যে যে অংশ সম্যকরূপে অঙ্কিত হইতে পারা যায় না সেই সেই অংশ
 অশ্রুতরূপে নিশ্চয় করা যায়। তথাপি (এই নিমিত্ত অশ্রুতরূপ হইলেও) তাহার লাবণ্য
 এই চিত্রে তুলিকার দ্বারা কথঞ্চিৎ উন্নীলিত করিয়াছি।

সানুসমী। এই বাক্য নরপতির নিরহঙ্কারতা ও পশ্চাতাপহেতু বর্জিত অনুরাগের
 যোগ্য।

বিদূষক। বয়স্তু এই চিত্রফলকে তিনজনকে দেখিতেছি; সকলেই স্তম্ভরী, ইহাদের
 মধ্যে কে শকুন্তলা?

সানুসমী। ঐদৃশ রূপবিষয়ে এ অভিনয়; ইহার দৃষ্টি নিষ্ফল।

রাজা। তুমি কোনটিকে মনে কর?

বিদূষক। যাহার কবরীবন্ধন উন্মুক্ত হওয়াতে কেশাগ্র হইতে পুষ্প অলিত হইয়া
 পড়িয়াছে, আমনে স্বৈরবিন্দু সমুদ্রাত হইয়াছে এবং বাহুদ্বয় শিথিল হইয়া পড়িয়াছে
 এবং জলসেকহেতু ত্রিধুপলব আশ্রবৃক্ষের পার্শ্বে ঐষৎ পরিশ্রান্তের দ্বার যিনি আলিখিত
 হইয়াছেন, ইনি শকুন্তলা অপর দুই জন সখী।

রাজা। তুমি নিপুণ, এই চিত্রে আমার সাদৃশ্যকর্ত্তাবের চিত্র আছে। চিত্রফলকের
 প্রান্তে বর্ণাঙ্ক অকুনীর সন্নিবেশহেতু মলিন অঙ্ক দৃষ্ট হইতেছে (এবং চিত্রিত মূর্ত্তির)
 গাওলে পতিত এই অশ্রুবিন্দু পটলেপের স্বীকৃতি। নিমিত্ত দৃষ্টিযোগ্য হইয়া রহিয়াছে।

চতুরিকে, চিত্রবিনোদনের উপায়বরূপ এই চিত্রখানি অসম্পূর্ণ রহিয়াছে। তুমি যাও তুলিকা প্রভৃতি আনয়ন কর।

চতুরিকা। আর্ধ্য মাঠব্য, আমি বতরুণ না আসি সে পর্য্যন্ত আপনি এই চিত্রফলকখানি ধরুন।

রাজা। আমিই ধরিতেছি। [চিত্রফলক ধরিলেন] [দাসী নিষ্ক্রান্ত]।

রাজা। সখে, প্রিয়া স্বয়ং দাক্ষাং উপস্থিত হইলে তাঁহাকে অবজ্ঞা করিয়া (এক্ষণে) তাঁহার চিত্রার্চিত প্রতিমূর্তির প্রতি আদরবান হওয়াতে আমার (কাঁধ) পক্ষে প্রকৃতজনদ্বারার নদী পরিভ্রাণ করিয়া মৃগতৃক্ষিকায় আসক্ত হওয়ার স্থায় হইয়াছে।

বিদুষক। [আঙ্গগত] ইনি নদী অতিক্রম করিয়া মৃগতৃক্ষিকায় অদূরজ্ঞ হইলেন। [প্রকাশ্যে] বয়স্য ইহাতে আর কি লিখিবেন ?

সানুমতী। যে যে প্রদেশ সখীর অভিমত তাহাই লিখিতে ইচ্ছুক হইয়াছেন।

রাজা। শোণ, বাহার পুলিনপ্রদেশে হংসমিথুন উপবিষ্ট রহিয়াছে, ঈদৃশ মালিনী নদী, এবং মালিনীর পার্শ্বে বাহার উপরি হরিণ উপবিষ্ট আছে এক্রণ পবিত্র হিমালয়ের পত্যস্তপর্ব্বত এই চিত্রফলকে লিখিতে হইবে, এবং বিশেষণার্থ বকল বাহার শাখা হইতে ঝুলিতেছে এবম্বিধ তরুতলে কৃষ্ণসার মুগের শৃঙ্খ বানয়ন কণ্ডুয়ন করিতেছে। এক্রণ মৃগী লিখিতে ইচ্ছা করিতেছি।

বিদুষক। [আঙ্গগত] বেক্রণ দেখিতেছি ইনি দীর্ঘশ্বশ্রু তাপসসমূহের দ্বারা এই চিত্রফলকখানি পরিপূর্ণ করিবেন।

রাজা। বয়স্য শকুন্তলার অভিশ্রুত ভূষণ এখানে (লিখিতে) বিস্মৃত হইয়াছি।

বিদুষক। কিরূপ ?

সানুমতী। বনবাসের এবং সৌকুমার্যের বাহা উপযুক্ত হইতে পারে।

King.—That which can not be portrayed well in a picture is done otherwise (by painters). Yet her loveliness has been somewhat sketched by the drawing.

Sanumati.—This is worthy of affection heightened through remorse, and of modesty.

Vidushaka.—Friend, here are seen three ladies ; and all of them are beautiful ; which of these is Sakuntala ?

Sanumati.—Of no use indeed is the eye of this fellow, incapable as he is of distinguishing such beauty.

King.—Whom do you think (her) to be ?

Vidushaka.—I believe that she—who with the end of her hair dropping flowers by reason of the fillet being slackened, with a face on which drops of sweat have collected, and with the arms-

greatly drooping, has been drawn as if a little tired, by the side of the mango-tree, with its new-grown leaves fresh with watering,—she is Sakuntala. The other two (are her) companions.

King.—You are discerning. In it there is a proof of my passion (for her). On the edge of the sketch is seen the black (impression) of the perspired fingers ; and this drop of tear fallen on her cheek is observable by reason of the swelling of the paint.

Chaturika, this picture, the means of diverting my heart, is half-painted (incomplete). Go and bring the brush.

Chaturika.—Noble Mathavya. hold this picture-board till I come (back).

King.—I will hold it myself [*does as said*].

[*Exit the maid-servant*].

King.—Having first rejected my beloved one, come to me in person, and (now) paying attention to her drawn in the picture, I have become, O friend, a lover of the mirage, after having left a stream of vast water.

Vidushaka.—[*Aside*]. His Majesty has resorted to the mirage, having passed a river.[*Aloud*] Well, what else is to be drawn here ?

Sanumati.—He is longing to draw those places which were delighted in by my friend.

King.—Listen. The stream Malini with pairs of swans sitting on its sandy banks is to be portrayed ; and by it, (the Malini), the holy spurs of the Himalaya with the antelopes sitting on them. And I wish to draw a doe rubbing her left (or beautiful) eye against the horn of a black deer, beneath a tree from the branches of which barks, (the vests of the hermits) are hanging down.

Vidushaka.—[*Aide*]. The picture-board, I see, will be filled up by him with multitudes of long-bearded anchorites.

King.—And, moreover, we have forgot the decoration of Sakuntala, intended (by us).

Vidushaka.—What (decoration) ?

Sanumati.—That which may be suitable to a forest-life and delicateness.

राजा । हे सखे, कर्णार्पितवन्धनं, आगच्छबिलम्बिकेश्वरम् शिरीषं न कृतम् न वा शरच्चन्द्रमरीचिकोमलं नृपालसूत्रं समानरि रचितम् ॥१८॥

कर्मयोः श्रवणयोः, अपरितं न्यस्तं चत्वनं वनं यस्य तत् कर्मोपरितवन्धनं, चवतं-
सार्धं कर्मयोरवस्थापितमित्यर्थः, गच्छाभ्यां वा इति आगच्छं (मर्यादायमव्ययीभावः)
कपोलपर्यन्तं विलम्बिनः इति आगच्छविलम्बिनः (सहस्रपेति समासः) कपोलयोरपि
अलङ्कार इति भावः ; केशराः किञ्चल्काः यस्य तत् तादृशं शिरीषं शिरीषपुष्पं
न कृतं नालिखितं शिरीषपुष्पेणास्थाः कर्मभूषणं न कृतमित्यर्थः । न वा शरच्चन्द्रस्य
कौमुदीधवलमित्यर्थः सृणालसूत्रं द्वारः इत्यर्थः स्नयोः अनरी मध्ये वक्षसि न
रचितं न दत्तम् । वात समुच्चये । वंशस्थविलं वृत्तम् तच्चणम् जतौ तु वंशस्थ-
सुदीरितं जरौ ॥ १८ ॥

Change of voice.—शिरीषं न कृतवान् न वा...रचितवान् ।

विदूषकः । रक्तां लोहितं कुवलयं उत्पलं तस्य पल्लववत् श्रीभते...तेन । अथ
हस्तेन अङ्गुलिभिः, अवयवावयविनीः अभेदविवक्षया अङ्गुलिषु हस्तवारीपः ।
चकितचकिता चकितप्रकारा सम्मत्ता इत्यर्थः (प्रकारे गुणवचनस्य इति विभोवः
कर्मधारयवदुत्तरेषु इति पूर्वपदस्य विभक्त्यर्लुक्) कुसुमरसस्य मकरन्दस्य पाटशरः
चौरः । अभिलङ्घते अभिभवति अभिलक्ष्य धावति इत्यर्थः ।

राजा । कुसुमश्रीभिता लता इति कुसुमलता शाकपार्थिवादिबत् समासः तस्याः
प्रियः अतिथिः ; तत् सम्बोधने । कुसुमनिषणा, अनुरक्ता एषा सती मधुकरी त्वि-
तापि भवन्तं प्रतिपालयति, त्वया विना मधु न खलु पिबति ॥ १८ ॥

कुसुमे पुष्पे निषणा उपविष्टा पुष्परसयङ्गणार्थं इति आशयः । अनुरक्ता त्वदासक्त-
चित्ता एषा सती पतिव्रता मधुकरी भ्रमरी त्विना त्वणातुरा अपि भवन्तं त्वां
प्रतिपालयति अपेक्षते ; त्वया विना एकाकिनो इत्यर्थः मधु न पिबति । भवता
सह मधु पास्यति इत्याशया तृणां निरूप्य भवदागमनं प्रतीक्षते ; न ते युक्तं ईदृशीं
प्रियामवमन्यान्वत् परिपतनमिति भावः । 'आर्याजातिः ॥ १८ ॥

Change of voice — एतया कुसुमनिषण्यया त्वितयापि सत्या अनुरक्तया
मधुकरीया भवान् प्रतिपाल्यते मधु न पीयते ।

सानुमती । “अभिजातः स्थिती न्यायः” इति विश्वः । अभिजातं न्याय्यं
योग्यमित्यर्थः यथा तथा वारितः इति सोऽङ्गुष्ठवचनम् ।

विदूषकः । प्रतिविद्धापि वामा एषा जातिः । निवारिता सत्यपि प्रतिकूलता-
मापद्यते इयं भ्रमरजातिः । वामो बल्लूप्रतीपयोरित्यमरः ।

राजा । शासने आदेशे । हे भ्रमर, अक्षिप्तबालतदपल्लवलीभनीयं रतीत्ववेषु
मया सदयमेव पीतं प्रियायाः जिह्वाधरं चेत् कृशसि, त्वां कमलीदरवन्धनस्यम् कार-
यामि ॥ १९ ॥ अक्षिप्तः अपरिच्छातः बालः अभिनवः यः तरुपल्लवः यथा बालतरो वृद्ध-

इच्छस्य पद्मस्यः प्रवालं स इव लोभनीयः समीपत्वात् चित्ताकर्षकः तं, रतीत्सवेष्टु
सदयमेव न तु दृढं अस्मिकीमलत्वादिति भावः यौतं न तु दृष्टम् प्रियायाः विस्मृत्युत्थः
अधर इति विस्माधरः (मध्यपदलोपिसमासः तथाच वामनः “विस्माधरः इति वृत्तौ
मध्यपदलोपित्याम्”) तं चेत् यदि स्पृशसि दशसि, तर्हि त्वां कमलस्य पद्मस्य उदरं
अश्रुतरं एव वन्दनं वध्यते अस्मिन् इति वन्दनं कारागृहं तव तिष्ठति यः तं कमली-
दरवन्धनस्यम् कारयामि । “प्रतिमायकव्यवहारसमारोपात् समासीक्ति” इति
राघवभट्टः । वसन्ततिलकं वृत्तम् ॥ २०॥

Change of voice.— लोभनीयः पीतः विस्माधरः चेत् स्पृश्यते ; त्वं कमली-
दरवन्धनस्यः कार्यसे ।

विदूषकः । तीक्ष्णदण्डस्य इति विवक्षया वधू, तीक्ष्णदण्डात् इति सम्यक् ।
ईदृशः वर्णः उन्मत्तस्य च चरं वाक्यमित्यर्थः यस्य सः ईदृशवर्णः उन्मत्तः इव ।

सानुमती । अवगतार्था विदितार्था । यथालिखितं अनुभवति यः सः यथा-
लिखितानुभावी । शकुन्तलाधरमभि भुमरस्य पतनं मया वास्तवत्वेन ज्ञातम् ।
तदपि चित्तमिति ज्ञानं विदूषकवाक्यश्रवणादिषु संवृत्तम् । यदि समापि ईदृक्
भूमः सम्भवति, का कथा खलु तन्मयहृदयेन चित्रं परमार्थं भावयतः राज्ञः ।

राजा । पीरीभाग्य दीपैकहकलम् अनिष्टाचरचमित्यर्थः । तन्मयेन हृदयेन
साक्षादिव दर्शनसुखं अनुभवतः । मे श्रुतिकारिणा त्वया कान्ता पुनरपि चित्रोक्तता ॥ २१॥

तन्मयेन शकुन्तलामयेन हृदयेन साक्षात् इव दर्शनसुखं मूर्त्तिमत्त्वाः प्रियायाः
दर्शनेन यत् सुखं, सङ्कल्पाभ्यासपाटवात् चित्रदर्शनेनापि तत् सुखं अनुभवतः मे
श्रुतिं चित्रत्वज्ञानं करोति यत्नेन त्वया कान्ता पुनरपि अचित्रं चित्रं कृता इति
चित्रोक्तता ; तन्मयत्ववशात् चित्रं अचित्रं भूतं भोषिचसेतत् इति वाक्येन तदचित्र-
ज्ञाननिरासात् पुनरपि चित्रत्वबोधः समुत्पन्नः । इयमार्था ॥ २१॥

Change of voice.— कान्तया चित्रोक्ततया भूयते ।

सानुमती । प्रभवे च अपरस्य विरुद्धि य स पूर्वापरविरोधी प्राक् स्निग्धज्ञानं
तत्तत्-चित्रत्वं अचित्रत्वेन ज्ञानं पुनरपि च चित्रज्ञानं इति पूर्वापरविरोधः ।

राजा । प्रजागरात् तस्याः स्वप्ने समागमः खिलोभूतः, आस्मत् एनां चित्रगता-
मपि द्रष्टुं न ददाति ॥ २२॥ प्रजागरात् निद्राभावात् तस्याः शकुन्तलायाः स्वप्ने समागमः
मिलनम् स्वप्नसमागमरूपी विनीदनीपायः खिलोभूतः व्याकृतः ; यच्च प्रतिकृति-
दर्शनेन दुःखितं हृदयं विनीदयामि तदपि न घटते इत्याह आश्रयः इति आश्रयः-
दर्शनसमये मुहुर्बपचीममानं नयनजलं चित्रगतामपि, प्रत्यक्षदर्शनं खलु दुरापास्त-
मिति अपिकारिण शोभ्यते, एनां द्रष्टुं न ददाति ॥ २२॥ अनुकूपी भावः सेचदूते—

ত্বানালিখ্য প্রযয়কৃপিতা ধাতুরাগৈঃ শিলাযা
 আত্মানং তে অরথ্যপতিনং যাবদিচ্ছামি কৰ্ণম্ ।
 অজ্ঞানাবন্দুহুতপচিতৈর্দৃষ্টিরালুপ্যনৈ মৈ
 ক্ষুরস্বাধিগ্নপিত ন সম্বতে সঙ্কমং নী কৃতাত্মাঃ ॥

Change of voice.—সমাগমে ন স্থিলীভূতেন (ভূযতে) । বাখ্যে ন দীযতে
 ব্রহ্ম ।

সালুসতী । সর্ব্বথা প্রমদ্য ত্বয়া প্রত্যাশিতদুঃখং যতুম্ভায়াঃ । প্রমদ্যৎ স্বাধিতং
 দুরীকৃতমিচ্ছ্যতঃ ।

রাজা । সখ্যে, যাহার কেশর গণ্ডস্থল পর্য্যন্ত লম্বমান হইয়াছে এবং বৃহৎ কর্ণে অর্পিত
 হইয়াছে একপা শিরীষপুষ্প তাঁহার কর্ণভূষণার্থে অঙ্কিত করি নাই, এবং স্তনদ্বয়ের মধ্যে
 শরচ্ছত্রের কিরণের স্তায় সুকুমার ধবল মুগালসুত্রহার অর্পিত হয় নাই ।

বিদূষক । বরঞ্চ ইনি রক্তোৎপলদলের স্তায় হৃদয়ের অঙ্গুলী ধারা মুগ আবৃত করিয়া
 চকিতের স্তায় রহিয়াছেন কেন ?

[সমস্তে অবলোকন করিয়া] আঃ এই দানীপুত্র মকরমলচৌর মধুকর ইহার বদনের
 দিকে আসিতেছে ।

রাজা । এই দ্রুষ্টকে বারণ কর ।

বিদূষক । আপনিই দ্রুষ্টদিগের শাসনকর্ত্তা ; ইহাকে নিবারণ করিতে সমর্থ
 হইবেন ।

রাজা । একথা উপযুক্ত বটে, হে কুহুমিত লতার শ্রিয় অতিথি, এখানে পরিপতনের
 ক্লেশ কেন অনুভব করিতেছ ?

ঐ পুষ্পোপরি উপবিষ্ট তোমার প্রতি অনুরক্ত সতী ভ্রমরী ত্বকাতুর হইয়াও তোমার
 অস্ত্র প্রতীক্ষা করিতেছে, তোমার অনুপস্থিতিতে মধুপান করিতেছে না ।

সানুমতী । মহাশয় ইহাকে উপযুক্তরূপে নিবারণ করিয়াছেন ?

বিদূষক । এই জাতি নিষিদ্ধ হটলেও অতিকূল হয় ।

রাজা । হে ভ্রমর তুমি আমার আদেশ পালন করিলে না তবে শোন ; শ্রিয়ার
 এই অগ্নান তরুণ তরুপল্লবের স্তায় মনোহর অধর বাহা আমি রতোৎসবে ধীরে ধীরে
 সদয়ভাবে পান করিয়াছি তাহা যদি তুমি স্পর্শ কর তাহা হইলে তোমাকে কমলের
 অভ্যস্তরূপে কারাগৃহে অবরুদ্ধ করাইব ।

বিদূষক । একপা তীক্ষ্ণদণ্ড হইতে কেননা ভীত হইবে ? [হাসিয়া আশ্বগত]
 ইনি উন্নত । ইহার সঙ্গে আমিও এইরূপ হইয়াছি । [একাশ্রে] বরষা ইহা চিহ্ন ।

রাজা । কি, চিহ্ন !

সানুমতী । আমিও এক্ষণে বৃষ্টিতে পারিলাম ; যেমন লিপিগাছেন সেইরূপ অনুভব
 কবিত্তেছেন যিনি সেই এই রাজা ত মনে করিতেই পারেন ।

রাজা । বরষা, একপা অহিতাচরণ কেন করিলে ? তদ্ব্যয়স্বপ্নে সাক্ষাৎ শ্রিয়ার

দর্শনে যে স্থখ তাহাই অনুভব করিতেছিলাম ; কিন্তু তুমি স্মৃতি উৎপাদন করিয়া
প্রিয়াকে পুনরায় চিত্র করিলে ? [বাষ্প ত্যাগ করিতে লাগিলেন]

সানুমতী । পূর্বাপরবিরোধী এই বিরহমার্গ অপূর্ণ ।

রাজা । বরষা এইরূপে নিরন্তর দুঃখ কিরূপে অনুভব করি ?

নিজার অভাবহেতু স্বপ্নে তাহার সমাগমের ব্যাঘাত হইয়াছে । এবং বাষ্প ইহার
চিত্রও দেখিতে দিতেছে না ।

সানুমতী । আপনি শকুন্তলার প্রত্যাখ্যাননিবন্ধন দুঃখ সকলপ্রকারে দূর
করিলেন ।

King.—Friend, a *Sirisha* flower with its stalk on the ear, and the filaments pending towards the cheek has not been drawn ; nor has the lotus-fibre, soft (and white) as the autumnal moon-beam, been placed (drawn) between the bosoms.

Vidushaka.—Friend, why does her ladyship, covering her face with her fingers beautiful as the petals of a red lily, stand, as if afraid (of something) ? [*Looking carefully*]. Ah ! This son of a harlot, the bee, the thief of the honey of flowers, is flying at the face of her ladyship.

King.—"Drive off the impudent insect."

Vidushaka.—Chastiser as you are of the ill-behaved, you will be able to drive it off.

King.—Quite true. O you, favourite guest of flowering creepers, why do you take the trouble of hovering about here ? Here is the female bee, devotedly attached to you, waiting for you, sitting on a flower, and, though thirsty, does not sip the honey without you.

Sanumati.—Noble sir, you have driven it off in a very polite way.

Vidushaka.—This species (of creatures) though expelled, is obstinate and perverse.

King.—O you do not thus abide by my order ? Then listen to (me) now. If you touch my beloved one's lip, red as the *Bimba* fruit sweet and charming as a fresh-grown unimpaired sprout of a tree and sucked by me gently and tenderly on occasions of joyous dalliance, I shall have you placed, in 'confinement' in the inside of a lotus.

Vidushaka.—Why will not it be afraid of such a severe punish-

ment ? [*Laughing aside*]. He is mad. I too, in his company, am speaking in the same manner [*Aloud*]. It is a picture, friend,

King.—What ! A picture !

Sanumati.—I too am now aware of the real thing. How much less should (the king be knowing the truth), who feels actually, as he has drawn.

King.—What an evil, my friend, you have done there ? With a heart, entranced, (absorbed in her), while I was feeling the pleasure of the sight of her as if present in person, you, raking up my memory, have again turned my beloved one into a picture. [*Sheds tears*].

Sanumati.—Strange is this course of separation, inconsistent as it is with the antecedent and consequent circumstances.

King.—Friend, how shall I bear (literally feel) this incessant grief ? A meeting with her in dreams has been obstructed by reason of wakefulness And tears on the other hand do not allow (me) to see her even in a picture.

Sanumati.—You have by all means atoned for Sakuntala's grief on account of (her repudiation).

चतुरिका । करण्डकं वंशादिनिर्मितपेटकं गृहीत्वा आदाय ।

चतुरिका । उपनेष्यामि, समीपं प्रापयिष्यामि । बलात्कारेण बलप्रयोगेण सह इति सबलात्कारं । सः बर्हिष्काकरण्डः ।

चतुरिका । निर्व्विहितः अपवाहितः । तावदहं पलायितास्मि । यस्मान् बहिः कर्मणि क्तः ।

राजा । बहुमानेन मत्प्रदर्शितेन प्रधानपत्नीगौरवेण गच्छिता ।

विदूषकः । अन्तःपुरकालकूटात् अन्तःपुरशब्देन पत्नी खल्यते^१; तस्य कालकूटात् ; क्रोधमूर्च्छितायाः नागाकृतायाः इव पक्षाः कालकूटात् विषात् यदि मुक्तिः भवेत् तदा मेघप्रतिच्छन्दे अतितुङ्गत्वात् अशङ्क्यत्वात् मेघप्रतिच्छन्दस्थे प्रासादे सौधे मां शब्दायस्व आह्वय अव धात्वर्थेन कर्मणः अनुपसंयङ्गात् शब्दायधातोर्न अकर्म्यकत्वम् ।

सानुमती । अन्यस्यां शकुन्तलयां संक्रान्तं इति अन्यसंक्रान्तं वृत्तिभावे सर्व्वनाम्नः पुण्यद्वावः इति पुण्यद्वावः तथोक्तं वृद्धयं यस्य सः अन्यानुरक्तवृद्धयः, प्रथमं पूर्वं सम्भावनं गौरवं अपेक्षितं अनुवृध्यते । शिथिलं अस्पीभूतं सौहृदं प्रेम यस्य सः ।

রাজা। অন্যরা পথিমধ্যে ; দ্বীপে অধিষ্ঠিতা পক্ষী বসুমতী।

রাজা। কাৰ্য্যস্ব উপরোধ : তে, কলহে প্রজাণা কাৰ্য্যস্ব ব্যাঘাতম্।

প্রতীহারী। অমা রাজা সঙ্ঘ বর্ণতে প্রগতিকাৰ্য্য অবলীকয়তি ইতি অমাত্যঃ
অমা ইত্যব্যযাতৃ ত্বপ্ অর্থাণা জাতং সমূহঃ (“জাতংজাত্যধিগম্যসু” ইতি বিশ্বে)
তস্য গণনায়াঃ বহুলতয়া।

রাজা। [অনুবাচ্য পঠিত্বা] সমুদ্রে ব্যবহরতি, দেশান দেশানরং দ্রব্যজাতং
নয়তি ইতি সমুদ্রব্যবহারী, বারিপথীপজীবী, সার্থ্য বহতি ইতি (বহেরণ) সার্থ্যবাহুঃ
বণিক্ ; নৌব্যসনে নৌভঞ্জে বিপন্নঃ স্কৃতঃ। বিচার্য্যতাং অনুসন্ধ্যীয়তাম্। আপন্নসস্তা
আপন্নং সন্ত যথা সা গর্ভিণী। যদ্বা আপন্নং সন্ত্ৰ ইতি আপন্নসস্তা প্রাপ্তাবধে
দ্বিতীয়য়া ইতি তত্পুৰুষঃ। দ্বিগুপ্রাপ্তাপন্নালংপূৰ্ণগতিসমাসেধু পরলিঙ্গতাপ্রতিষেধী-
বক্তব্যঃ ইতি বিশেষ্যলিঙ্গতা।

প্রতীহারী। সাক্ষিতস্য অধীষ্টায়াঃ। নিবৃত্তং পুঁসবনং সংস্কারঃ যস্তাঃ সা।
পুমান্ স্যতে অনেন ইতি পুঁসবনম্।

রাজা। গৰ্ভঃ গৰ্ভস্থঃ শিশুঃ। পিতুরাগতং ইতি (যন্) পিত্রা পৈতৃকম
রিক্তম্ ধনম্। রিক্ত্যে পুত্রাদর্থ্য পিত্রাদিभिः त्यজ্যতে যত্ তত্ রিক্তং (রিক্
ধাতোঃ থক্)।

চতুর্বিধা। (প্রবেশ করিয়া) স্বামীর জয় হউক। আমি চিত্রভাণ্ড লইয়া এই
দিকে আনিতেছিলাম।

রাজা। তারপর কি ?

চতুর্বিধা। আমিই অর্থাপুত্রের নিকট লইয়া যাইব এই বলিয়া দেবী বহুমতী
তবলিকার সহিত বলপূর্বক সেই চিত্রভাণ্ড পালমধ্যে আমার হস্ত হইতে লইয়াছেন।

বিদূষক। ভাগ্যক্রমে তোমাকে ছাড়িয়া দিয়াছেন।

চতুর্বিধা। তরলিকা যখন বৃক্ষশাখায় লগ্ন দেবীর উত্তরী উন্মুক্ত করিতেছিল সেই
গবকাশে আমি পলাইয়া আনিয়াছি।

রাজা। বয়স্য বহমানগর্ভিত দেবী আগতপ্রায়, তুমি এই চিত্রখানি রক্ষা কর।

বিদূষক। বলুন যে নিজকে রক্ষা কর। [চিত্রফলক গ্রহণপূর্বক উত্থান করিয়া]
যদি আপনি অন্তঃপুরকালকূট হইতে মুক্তি পান তাহা হইলে আমাকে মেঘপতিচ্ছন্দ
নামক প্রাসাদে আস্থান করিবেন। [দ্রুতগদে নিজ্জাঙ্ক]।

সানুসমী। ইনি অস্ত্রাসক্তহৃদয় হইলেও প্রথমপ্রণয়ের গৌরব রক্ষা করেন।
এক্ষণে ইহার সৌহার্দ্য শিথিল হইয়াছে।

প্রতীহারী। [পত্রহস্তে প্রবেশ করিয়া] প্রভুর জয় হউক।

রাজা। বেত্রবর্তি, পথমধ্যে দেবীকে দেখ নাই ?

প্রতীহারী। আজ্ঞা হাঁ, আমাকে পত্রহস্ত দেখিয়া ফিরিয়া গেলেন।

রাজা। কার্য্যজ্ঞা দেবী কার্য্যের বিহীন পরিহার করিলেন।

প্রতিহারী। দেব, অমাত্য নিষেদন করিয়াছেন যে অন্য অর্থসমূহ গণনা করিতে বহল সময় অতিবাহিত হওয়াতে একটিমাত্র পৌরকার্য দেখিতে পারিয়াছেন, তাহা পত্রস্থ করিয়া প্রদত্ত হইল আপনি অবলোকন করুন।

রাজা। পত্র দেখাও।

প্রতিহারী। [প্রদান করিল]

রাজা। [পাঠ করিয়া] কি? সমুদ্র ব্যবহারী ধনমিত্র নামে বণিক নৌভঙ্গে প্রাপ্যভাগ করিয়াছে। ততশাগ্য অপত্যহীন। অমাত্য লিখিয়াছেন তাহার সঞ্চিত স্বর্ণরাশি রাজা প্রাপ্ত হইবেন। পুত্রাদি না থাকে সাতিশয় ক্রোশের বিষয়। বেত্রবতি, সেই বণিক ধনবান ছিল, তাহার বহুপত্নী থাকিবার সম্ভাবনা, অমুসন্ধান কর যদি তাহার পত্নীর মধ্যে কেহ গর্ভিণী থাকে।

প্রতিহারী। আমরা শুনিয়াছি যে সম্প্রতি উহার পত্নী অযোধ্যার শ্রেষ্ঠিকস্তার পুংসবন সংস্কার সম্পন্ন হইয়াছে।

রাজা। গর্ভস্থ শিশু পৈতৃক ধনের উত্তরাধিকারী। অমাত্যকে এই কথা বল।

প্রতিহারী। যে আজ্ঞা করেন [অন্তানে উদ্যত হইল]।

Chaturika [*Entering*.]—May our lord, the king, be victorious !
I was coming this way, having taken the box of pencil and colour.

King.—What then ?

Chaturika.—On the way the box was taken by force from my hand by the queen Vasumati with Taralika as her companion, saying that she herself would bring it to her husband.

Vidushaka.—Luckily you have been let off.

Chaturika.—While Taralika was disentangling the mantle of the queen, caught in the branch of a tree, I carried myself off.

King.—The queen, proud because of my attentions, is coming.
Keep this portrait, (with you) my friend.

Vidushaka.—Say (rather), (keep) yourself (safe). [*Taking the picture-board and rising*.]. If you escape from the poison of the harem, call me at the palace called *Meghapratichhanda*. [*Exit with fast steps*.]

Sanumati.—Though he has his heart attached to another, yet he keeps up his former respect (for this queen). Now his affection is slackened.

Warder.—[*Entering with a letter in her hand*.] May our liege be victorious?

King.—Vetravati, was not the queen seen by you on the way ?

Warder.—Yes. But seeing me with letter in my hand, she turned back,

King.—She has the sense of what ought to be, and therefore avoids interruptions to my state-affairs.

Warder.—My liege, the minister informs your Majesty that owing to long calculations of the revenue, one case only of the citizens has been attended to ; which, put on paper, your Majesty will be pleased to see.

King.—Show the letter here. [*Warder delivers it.*]

King.—[*Reading*]. What ! A merchant named Dhanamitra, trading on the seas died in ship-wreck ! the poor man was childless. The minister writes that the wealth (laid up by him) will go to the king. The state of being childless is a misery indeed ! Vetravati, being a man of immense riches he must have had several wives ; see, if any one of his wives be big with child.

Warder.—It is heard that his wife, the daughter of a merchant of *Saketa* has had but recently the ceremony for giving birth to a male child done (for her).

King.—The child in the womb has rights to paternal wealth ; go and tell this to the minister.

Warder.—As your majesty commands. [*Is about to go*].

राजा । अस्य सन्ततिः अस्ति नवेत्यनुसन्धानेन प्रयोजनं नास्ति ; प्रजा येन येन स्निग्धेन वन्मुना विरुध्यन्ते दुष्यन्तः पापात् ऋते तासां स स इति पुष्यताम् ॥ २३ ॥

प्रजाः प्रकृतयः श्रेण येन स्निग्धेन स्नेहपूर्वकेन वन्मुना पित्रादिना आत्मीयेन विरुध्यन्ते विच्छिद्यन्ते । सन्मुना येन येन ध्वजनेन प्रकृतीनां विधोगः भवति इत्यर्थः । दुष्यन्तः पापात् ऋते पापात्मानं दुराचारमिति यावत् विना तासां प्रजानां सः सः ; प्रजानां तत्तदनुस्थानीयः दुष्यन्तः भविष्यति, किन्तु पापिनः स्थानीयो न भविष्यति इति पुष्यताम् सर्व्वेव प्रस्थाप्यतात् । यद्वा ये खलु सम्बन्धाः विप्रतीपाः अधर्म्म्याश्च ताननरीश्व सर्व्वमेव सम्बन्धं प्रजाः दुष्यन्ते आघ्रासीरन् । वन्मुनेति सङ्घाते ढतीया । यथा अनुक्ते कर्त्तरि ढतीया, विरुध्यन्ते इत्यस्य कर्त्तृपदम् ॥ २३ ॥

प्रतीहारो । प्रवृत्तं शोभनं वर्षणं (वषधातीः भावे ऋतः) ।

राजा । सन्तापयतेः वंशः अनया इति सन्ततिः तस्याः कुट्टेन स्त्रीपेन नास्ति अवलम्बः आचारः शेषां शेषां कुलानां वंशानां मूलपुरुषस्य धनस्वामिनः अवसाने अन्ते ज्ञेयो इत्यर्थः सम्बन्धः परं अन्तं उपतिष्ठन्ति प्राप्नुवन्ति । उपपूर्व्वत् तिष्ठतेः

सकर्मकत्वात्, देवपुत्राद्यर्थाभावाच्च, आत्मज्ञेयत्वम् । अनपत्यत्वाद् यथास्य धनमिवस्य सम्पन्मानुपतिष्ठति, तथा मयि हने मनापि धनं कश्चिदपरं जनमाश्रयिष्यति ; यतोऽहमपुत्रकः ।

राजा । उपस्थितं स्वयं शकुन्तलाकूपं यत् श्रेयः गर्भवत्त्वात् वंशस्य भविष्येद् हेतुभूतं मङ्गलम् तत् अवमन्यते प्रत्याचष्टे यः तम् ।

राजा । आत्मनि सरोपितेऽपि, काले उत्तमवौजा वसुन्धरा इव महते फलाय कल्पिष्यमाणा कुलप्रतिष्ठा धर्मपत्नी मया त्यक्ता नाम ॥ २४ ॥

आत्मनि स्वस्मिन् संरोपितेऽपि, यर्मे संक्रमितेऽपि, आत्मा वै पुत्रनामासि आत्मा वै जायते पुत्र इत्यादिभूतेः, काले समये उत्तमं वौजं यव सा वसुनि धरति या सा (संशयां भृतृष्ठ इत्यादिना धरतेः खच्) वसुन्धरा पृथिवी इव महते भूरिषे फलाय, एकत्र पुत्ररूपमहोदयाय, अन्यत्र शस्याय कल्पिष्यमाणा भविष्यन्ती कुलस्य प्रतिष्ठा वंशस्य भविष्येदस्य निदानम् धर्मस्य पत्नी (अश्वधासादिवत् तादर्थ्यं वष्टा समास) यदा धर्मार्था पत्नी धर्मपत्नी मया त्यक्ता अवधूरितानामेति कुत्सने उपमासङ्कारः । उपजाति उत्तम ॥ २४ ॥

Change of voice.—धर्मपत्नीं कुलप्रतिष्ठां कल्पिष्यमाणां वसुन्धरां उत्तमवौजा-मिव त्यक्तवान् अहम् ।

सानुमतौ । अपरिच्छन्ना भविष्यन्ती ।

चतुरिका । [जनान्तिकम्] सार्थवाहस्य वशिजः उत्तानः तेन । अनपत्यत्वात् तद्धन राजगामीति उत्तानस्य उद्घातेन स्वस्यानपत्यतां स्मरन्, द्वौ गुणौ आउत्तौ (गुण-स्वावृत्तिशब्दादिज्येन्द्रियामुख्यतन्तुषु इति वैजयन्ती) यस्य सः द्विगुणः तथोक्तः उद्भेगः वेमनस्य यस्य सः द्विगुणोद्भेगः ।

राजा । अहो इति खेदे ; संशयं आकृष्टाः सन्दिहानाः पिण्डं भजन्ते ग्रे ते (भजी णिः) पिण्डभाजः पूर्वपुरुषा । अस्मात् परं नः कुले कः यथाश्रुति सन्भृतानि निवपनानि नियच्छति इति पितरः प्रसूतिविकलेन मया प्रसिक्तं उदकं धौताश्रुशेषं पिबन्ति ॥ २५ ॥

तत् इति खेदे अव्ययम् ; अस्मात् दुष्कृत्वात् परं नः अस्माकं कुले कः श्रुतिं अनतिक्रम्य इति यथाश्रुति वेदान्तिक्रमेण सन्भृतानि यथाशास्त्रं संस्पृष्टीतानि इत्यर्थः निवपनानि (पितृदानं निवपः स्यादित्यमरः) आह्वादीनि नियच्छति (दानधातीः लटिरूपम्) दास्यति, (वर्त्तमानसामीप्ये वर्त्तमानवद्वा) इति भविष्यति लट् ; इति दुःखेन इत्यर्थः पितरः पूर्वपुरुषाः प्रसूत्वा तनयेन विकलः स्त्रीनः तेन प्रसूतिविकलेन अपुत्रकेण मया प्रसिक्तं उदकं उदकं पयः धौतं (भाव मार्जने इत्यस्यान ताः) चालितं अश्रु नयनजलं येन तत् धौताश्रु तच्च तत् शेषं चेति धौताश्रुशेषं पिबन्ति नूनं ।

পিষ্টলীপশব্দাচ্ছন্দঃ পিতরঃ ন প্রকামমুখঃ ইতি ভাষা। চত্রেখালঙ্কারঃ।
বসন্ততিলকং চতম্ ॥ ২৫ ॥

Change of voice.—নিবপনানি কেন নিদীয়ন্তে, ইতি পিষ্টমিঃ...উদকং...
পীয়তে।

চতুরিকা। [সন্ধ্যামেঘ সহ সর্বমুখং ব্যয়ং যথা তথা অবলম্ব্য রাজানং
ধারয়িত্বা] সমাশ্রয়িতু মর্ত্য।

সানুমতী। দীপে সত্যপি ব্যবধানস্য দোষেণ অনুরায়দোষেণ যথা অন্যকারং
অনুভবতি লোকঃ তথা অয়মপি সত্যামপি শকুন্তলায়াং সত্যপিচ পুত্রে বহুभिঃ প্রদেয়ৈঃ
ব্যবহৃতত্বাচ্ছন্দোদর্শননিবন্ধনং নীহং অনুভবতি ইতি অপ্রস্তুতপ্রশংসালঙ্কারঃ। নিবর্তং
সঙ্কিনং যজী যৈ ভাগাঃ তেষু চতুস্কাঃ ইতি যজ্ঞভাগীতুস্কাঃ এতেন পুরুষশীর্ষানাং
ইষ্টিপরাযশ্চলং গম্যতে। [চতুর্ভাষ্যকেন শ্লোকেন—উদভাষ্যকলচ্চয়ম্—“পূর্ব্বং দক্ষিণ-
মুখ্যাপ্যাপ্যাব কুশ্যেৎ। বামং শীঘ্রং ভমেৎ বামাবর্চমুদভাষ্যকং বিদুঃ ॥”]।

নেপথ্যে—অব্রহ্মণ্যম্। অব্রহ্মণ্যমবধ্যীকৌ ইত্যমরঃ। ব্রহ্মণ্যে হিতমিতি অব্র-
হ্মণ্যম্ তন্ন ভবতি ইতি অব্রহ্মণ্যম্। ব্রাহ্মণ্যঃ খলু অবধ্যঃ তস্য ব্যাপাদনে উদমঃ
ন ব্রহ্মণ্যঃ। অবধ্যীঃপি ব্রাহ্মণীঃহং হন্যে; অব্রহ্মণ্যং খলু কিমপি বর্চতে ব্রাহ্মণা
ভীঃ ইতি অব্রহ্মণ্যশব্দার্থঃ।

রাজা। এস।

প্রতীহারী। এই আমি উপস্থিত (আছি)।

রাজা। সন্ততি আছে কি না ইহার অনুসন্ধানের প্রয়োজন নাই। এইরূপ ঘোষণা
করিবে যে এজ্ঞা যে যে স্ত্রী বন্ধুর বিরোধে প্রাপ্ত হইবে দুঃখান্ত তাহাদের সেই সেই বন্ধুর
স্থানীয় হইবে, কিন্তু দুঃখচার বা বিরুদ্ধসম্পর্ক আত্মীয়ের স্থানীয় হইবে না।

প্রতীহারী। এইরূপ ঘোষণা করিব। [নির্গত হইয়া পুনঃ প্রবেশ করিয়া]
উপযুক্ত সময়ে প্রভূত বর্ষণের আয় মহারাজের আদেশে প্রজাবর্গ অভিনন্দন করিয়াছে।

রাজা। [দীর্ঘ উচ্চ নিশ্বাস তাগ করিয়া] এইরূপে পুত্রলোপহেতু নিরাশ বংশের
মূলপুরুষের মৃত্যুর পর ধনসম্পদ পরের হস্তগত হয়। পুরুবংশের সম্পদেরও আমার
মৃত্যুর পর এইরূপ দশা।

প্রতীহারী। ঐদৃশ অমঙ্গল নিবারিত হউক।

রাজা। আমি উপস্থিত মঙ্গলের অবমাননা করিয়াছি, আমাকে ধিক্।

সানুমতী। নিশ্চয়ই সখীকে মনে করিয়া ইনি আপনাকে নিন্দা করিলেন।

রাজা। কালে নিক্ষিপ্তবীজ ভূমির আয় স্রমহৎ ফল প্রদানে সমুদাত, বংশের
প্রতিষ্ঠার কারণ, ধর্ম্মপদ্ধতিকে গর্ভিণী হইলেও আমি অবজ্ঞাপূর্ব্বক নিরাকৃত করিয়াছি।

সানুমতী। আপনার সন্ততি অবিচ্ছিন্ন হইবে।

চতুরিকা। [জনাস্তিকে] এই বণিকবৃত্তান্তে প্রভুর উদ্বেগ দৃষ্ট হইয়াছে,

ইঁহাকে আশস্ত করিবার নিমিত্ত মেঘপ্রতিচ্ছন্দ প্রাসাদ হইতে আর্ঘ্য মাঠব্যাকে লইয়া আইস।

প্রতীহারী। উত্তম কথা বলিয়াছ। [নিষ্ক্রান্ত]

রাজা। হায়, দুষ্যন্তের পিণ্ডভাগী পূর্বপুরুষগণ সংশয় প্রাপ্ত হইয়াছেন। কারণ— এই দুষ্যন্তের পর আমাদের বংশে কে আর ঋধানামুসারে প্রাজ্ঞাদির অনুষ্ঠান করিবে এই চিন্তায় পিতৃপুরুষগণ নিশ্চয়ই পুত্রহীন মৎকর্তৃক প্রদত্ত জলধারা অশ্রুধৌত করিয়া অবশিষ্টাংশ পান করিতেছেন। [মুচ্ছাগত হইলেন]

চতুরিকা। [ব্যস্ত হইয়া রাজাকে ধরিয়া] মহারাজ আশস্ত হউন।

সানুমতী। আহা ইনি দীপ থাকিতেও ব্যবধান হেতু এক্কার অনুভব করিতেছেন। আমি এক্ষণেই ইঁহাকে স্থবীকরি। অথবা শকুন্তলাকে আশস্ত করিবার সময় মহেন্দ্রজ্ঞানীর মুখে শুনিয়াছি যে যজ্ঞভাগে সমুৎসুক দেবতারাই এরূপ উপাধ করিবেন বাহাতে শীঘ্রই স্বামী ধর্মপত্নীকে অভিনন্দন করিবেন। তবে আমার আর সময়ক্ষেপ করা উপযুক্ত নহে। আমি এই বৃত্তান্তদ্বারা প্রিয়সখীকে সমাশস্ত করিগে।

[একরূপ নৃত্য করিতে করিতে নিষ্ক্রান্ত হইল]

নেপথ্যে—অবধ্য ব্রাহ্মণ নিহত হয় রক্ষা করুন।

King.—Come (again).

Warder.—Here I am.

King.—What is the good of (inquiring) if there be an issue or not ? Let it be proclaimed that of whatever affectionate relation be the subjects bereaved, Dushyanta will be that kinsman to them excepting the sinful.

Warder.—It shall be so proclaimed. [*Exit and re-enters.*] Your Majesty's orders have been hailed like a good shower in time.

King.—[*Having a deep, warm sigh*]. Thus do the riches (of families) supportless by reason of progeny being cut short, come to another at the death of the principal person, (the present owner). The fortune of Puru's race, too, will at my death, come to this pass.

Warder.—Heaven forbid the evil. (Literally, let the evil be averted).

King.—Woe to me who have rejected the good (which) offered itself !

Sanumati.—Surely has he blamed his own self, having in mind my friend herself.

King.—Though I have transferred my own self into her, I rejected my lawful wife, the cause of the continuance of my family who was, like the earth with seed sown in time, about to bring forth a good and great issue

Sanumati.—Your issue will now be without a break.

Chaturika.—[*Aside*]. By this matter of the merchant, his Majesty has got his anxiety doubled. To console him, bring the noble Mathavya from Meghapratichhanda palace.

Warder.—You say well. (A good advice).

King.—Alas ! the ancestors (literally, those who are entitled to the funeral rice-ball) of Dushyanta have come to a critical pass. Because, — with the thought that ‘who after him in our race will offer libations prepared according to the precepts of the Vedas ?’ My ancestors do surely drink of the water, poured by me without an issue as it remains after their tears have been washed by it. [*Falls into a swoon.*]

Chaturika.—[*Supporting him in a hurry.*] Compose (yourself) my liege.

Sanumati.—Alas ! Alas ! Though there is light, he feels the evil of darkness, by reason of obstruction (obscuring his sight). I will just now make him happy. But I have heard from the mouth of the mother of Mahendra, while consoling Sakuntala, that the gods, anxious as they are for their shares in sacrifices, will themselves so contrive that the husband will shortly welcome his lawful wife. So it is not proper to while away the time here ; I will console my dear friend, Sakuntala, with his account.

[*Exit with a peculiar dance.*]

Behind the Scenes.—Help ! Help ! Oh ! (Literally, some wrong to a Brahmin is about to be perpetrated).

राजा । [प्रत्यागतः प्राप्तचेतनः...] अयं आर्त्तस्वरः श्रवणार्थं उच्चार्यमाणः अयं कातरताव्यञ्जकः ध्वनिः साठव्यस्य इव ।

प्रतीहारी । संशयगतं कष्टमभ्यापन्नं ; जीविष्यति न वेति सन्देहविषयम् प्राप्तम् ।

राजा । आतः गृहीतः गन्धः गर्व्यः यस्य सः आतगन्धः अभिभूतः गन्धी गन्धकः आनीदिक्षेति सम्बन्धगर्व्ययोः” इति विद्वाः आतगन्धः अभिभूतः इत्यमरः । माणवकः

क्षुद्र मनुष्यः मनुश्चदात् अजिह्वते अत्यार्थे णत्वम् अत्र अनुकम्पाद्योतनाय प्रयुक्तोऽयं शब्दः “माणवको हारभेदे वल्ले कुपुरुषे वटी” इति मेदिनी ।

प्रतीहारो । न दृष्टं रूपं यस्य तेन, दर्शनगोचरवपुषा ; अतिक्रम्य आक्रम्य अभिभूय इति यावत् ; अयभूमिं शिखरदेशम् । आरोपितः नीतः ।

राजा । मा तावदिति क्रीधात् वाक्यसमाप्तिः । विदूषकः मा हृन्वताम् इति पर्यवसानम् । ममापि नियमेन प्रजापालनशीलस्य, धर्माद्यनुष्ठानपरस्य इति तात्पर्यम् । गृहशब्दः पुंसि बहुवचनान्तः । अद्यवेति—अहनि अहनि आत्मनः प्रमादस्खलितं तावत् ज्ञातुं न शक्यम् ; प्रजासु कः केन पथा प्रयाति इति अशेषतः वेदितुं शक्तिः अस्ति ॥ २६ ॥

अहनि अहनि (नित्यवृत्तयोरिति द्वित्वम्) प्रतिदिनं आत्मनः स्खल्य प्रमादेन अववधानतया स्खलितं शास्त्रविधेरतिक्रमः तावत् साक्ष्येन ज्ञातुं न शक्यम् ; प्रजासु मध्ये कः पुमान् केन पथा वर्त्मना प्रयाति, कौटुगाचरति इति अशेषतः समग्रं यथा तथा वेदितुं परिज्ञातुं शक्तिः सामर्थ्यम् अस्ति, न कदापि इति भावः । यदि तावत् आत्मनः पापं प्रतिदिनमनुष्ठायमानं निरूपयितुमशक्यम् निखिलानां प्रजानां स्खलित-मवधारयितुं सर्व्वेयैवाशक्यमिति किमु वक्तव्यम् । प्रजानां पापेन नृपस्य प्रत्यवायो भवति । यथाह मनुः—

सर्व्वतः धर्मेष्वङ्गभागः राज्ञी भवति रक्षतः ।

अधर्मादपि षड्भागः भवत्यस्य ह्यरक्षतः ॥

तत्प्रत्यवायफलं सत्त्वाभिभवः ॥ २६ ॥

नेपथ्यं—भो वयस्य अविज्ञा अविज्ञा । अविज्ञेति खेदे निपातः ।

शिरसः धरा इति शिरोधरा ग्रीवा प्रत्यवनता अवाची शिरोधरा यस्य तं, अवाक् शिरसं इत्यर्थः त्रिभिः भङ्गं यस्य तं त्रिभङ्गं त्रिखण्डम् ।

यवनिका । हस्तं आवपति रक्षति इति हस्तावापः (कर्मण्यण्) तेन सङ्घितम् ।

नेपथ्यं—अभिनवकण्ठशोणितार्थी शार्ङ्गलः पशुमिव एषः अहं चेष्टमानं त्वां हृन्मि, आर्त्तानां भयं अपनेतुं आत्तधन्वा दुष्यन्तः इदानीं तव शरणं भवतु ॥ अभिनवं प्रत्यग्रं यत् कण्ठशोणितं तत् अर्थयते इति अभिनवकण्ठशोणितार्थी शार्ङ्गलः व्याघ्रः पशुः इव एषः अहं चेष्टमानं आत्मानं तातुं हस्तापादादिकं विक्षिपन्तं त्वां हृन्मि विनाशयामि । आर्त्तानां प्रपीडितानां विपन्नानां भयं अपनेतुं निराकर्तुम् आत्तं गृहीतं धनुर्धेन स आत्तधन्वा गृहीतकामुकः दुष्यन्तः इदानीं तव शरणं रक्षिता भवतु । राजानं कोपयितुमिदमुक्तम् । उपमालङ्कारः । प्रहर्षिणीकृतम् । तल्लक्षणं वाग्वाभिर्नमजरागाः प्रहर्षिणीयम् ॥ २७ ॥

आप्तं धनुर्वेन इति विग्रहे आप्तधन्वा—“धनुषश्च” इति बहुव्रीहौ समासान्तः
अनङ्गदेशः । Compounds ending in धनुष admit of the augment
अनङ् in बहुव्रीहिः ।

Change of voice.—..... अभिनवकच्छशीषितार्थिना शार्ङ्गलेन पशुरिव त्वं
एतेन मया हन्यसे चैष्टमानः... आप्तधन्वना दुष्यन्तेन... शरणीन भूयताम् ।

राजा । कुणपः (कुण धातोः कपन् सम्प्रसारणश्च) शृतदेहः अशनं यस्य सः
कुणपाशनः राक्षसः तत्सम्बोधनेः भविष्यसि जीविष्यसि । शृङ्गस्य विकारः इति
सारङ्गं धनुः ।

विङ्गालेन मार्जारिण गृहीतः धृतः ।

राजा । तिरस्करण्या अन्तर्धानसम्पादनविद्यया गर्जितः दृप्तः । तं द्रुषुं वाचं
सन्दधे धनुषि धीजयामि—

यः वध्यं त्वां हनिष्यति रक्ष्यं द्विजं रक्षिष्यति, हंसः क्षीरं आदत्ते तन्मिश्राः
अपः वर्ज्जयति ॥ २८ ॥

यः वाचः वध्यं वधाहं “हनो वा यद्वधश्च वक्तव्यः” इति वार्त्तिकेन हन्धातोः
यत्प्रत्ययेन वधादेशे वध्यः सिद्धः ; यद्वा वधं अर्हति इति दृष्ट्वाद्विभ्यः यः । कृतागसं
इत्यर्थः त्वां हनिष्यति व्यापादयिष्यति रक्ष्यं रक्षणाहं द्विजं विप्रं विदूषकं रक्षिष्यति
त्वत्तः वास्यते । एतदेव स्पष्टीकर्तुं दृष्टान्तमाह ;—हंसः क्षीरं दुग्धं आदत्ते किन्तु
तन्मिश्राः दुग्धेन मिश्रिताः अपः जलानि वर्ज्जयति हंसः पेयं दुग्धं पिबति
अपेयं जलं यथा त्यजति तथा मम वाचः वध्यं त्वां व्यापादयिष्यति, अवध्यं विप्रं
त्यज्यति । दृष्टान्तालङ्कारः ॥ २८ ॥

Change of voice.—... येन वध्यः त्वं घानिष्यसे रक्ष्यः द्विजः रक्षिष्यते ;
हंसेन क्षीरं आदीयते... आपः वर्ज्ज्यन्ते ।

सातलिः । हरिणा असुराः तव शरव्यं कृता तेषु इदं शरासनं विकृष्यताम् ।
सतां प्रसादसौम्यानि चक्षूषि सुहृज्जने पतन्ति दारुणाः शराः न ॥ २९ ॥

हरिणा आखण्डलेन (यमानिलेन्द्रचन्द्रार्कविष्णुसिंहाशुवाजिषु । शकाहिकपि-
भेकेषु हरिणां कपिले त्रिषु इत्यमरः) असुराः अस्यन्ति क्षिपन्ति भिन्दन्ति च श्रेते
असुराः (असेकरन्) यद्वा असुभिः प्राणैः रमन्ते इति (असुशब्दीपपदात् रमेर्ङः
कर्त्तरि) तव शरव्यं लक्ष्यं कृताः लक्षं लक्ष्यं शरव्यञ्च इत्यमरः विधेयविशेषणत्वात्
नियतलिङ्गत्वाच्च, लिङ्गवचनयोः स्नातन्ताम् तेषु इदं शरासनं विकृष्यताम्—ते एव
तव वध्याः नाहमिति भावः । कुत इदमित्यत आह सतां साधूनां प्रसादेन
अनुग्रहेण सौम्यानि सुन्दराणि प्रसादामलानि न तु कोपकषायितानि चक्षूषि
सुहृज्जने वन्धुजने पतन्ति दारुणाः भीषणाः शराः बाणाः न पतन्ति ; साधवो

वन्धुनः स्निग्धं वीक्षन्ते न तु वाणैर्भिन्दन्ति । तृतीये द्वितीये च चरणे परिसंख्या-
लङ्कारः । द्वितीयाङ्गेन प्रथमार्द्धस्य समर्थनात् अर्थान्तरन्यासः अलङ्कारश्च । वंशस्थविलं
वृत्तम् । समस्तएव असुरगणः त्वदेकेषु निपातसाध्यः इति द्योतयितुं श्रव्यमित्यत्र
एकत्वम् ; कृताः इत्यस्य असुराः इत्यनेन्यायः—प्रकृतेर्विकृतेर्वापि यदीकृतं
इदीरपि वाचकः प्रकृतेः संख्यां गृह्णाति विकृतेर्न तु ॥” इति न्यायपञ्चानन-
चरणाः ॥ २८ ॥

श्रणाति इति शब्दः (शृधातोः उन्) वाणः तस्मै श्रवे वाणश्रिचायै इत्यर्थः हितं
इति श्रव्यं (श्रुशब्दात् यत्) ।

Change of voice.—हरिः असुरान् श्रव्यं कृतवान्, इदं श्रासनं विकर्षं ।
प्रसादसौम्यैः चक्षुर्भिः न दाहणैः शरैः पत्यते ।

विद् । इष्टिः यागः तस्याः पशुः इति इष्टिपशुः तमिव मारयित्वा इति मारयते
रनुप्रयोगः । उपमाने कर्षणि च ।

When comparison is meant, verbs having the उपमान as
their accusative case (and also nominative) take the कृदन्त
suffix णमुल् ; and roots like कष, हन &c. are repeated as finite
verbs.

मातलिः । कालनेमेः तदाख्यस्य शतवाहीः दानवस्य प्रमृतिः तद्ग्रीवसम्भूतः
दुर्व्ययः, दुःखेन जीयते इति (जयतेः खल्) अन्वर्थसंज्ञः ।

स ते सख्युः शतक्रतोः अजय्यः किल, त्वं रणशिरसि तस्य निहन्ता कृतः असि
सप्तसप्तिः यत् नैशं तिमिरं उच्छेत्तुं न प्रभवति चन्द्रः तत् अपकरोति ॥ ३० ॥

स दानवगणः तव सख्युः सृष्टदः शतक्रतोः इन्द्रस्य (कृत्यानां कर्त्तरि वेति षष्ठी)
अजय्यः जेतुमशक्यः (जय्यज्यौ शक्यार्थे इति निपातः) । रणशिरसि रणमूर्धेति त्वं
तस्य निहन्ता विनाशयिता कृतः मतः असि । यः खलु इन्द्रस्याप्यजय्यः स कथं मया
घानिष्यते इति शङ्कां निरस्त्यन्नाह सप्तसप्तयः अन्धाः यस्य सः सप्तसप्तिः सूर्यः यत्
निशायाः इदं इति नैशं शार्खरं तिमिरं अन्धकारं उच्छेत्तुं दूरीकर्तुं न प्रभवति
शक्नोति, चन्द्रः तत् अन्धकारं अपाकरोति नुदति । हिमतेजसाऽपि अहिमतेजसोऽ-
च्छेद्यं नैशं ध्वानं यथापाक्रियते, भूपालेनापि द्युपालस्यानभिभवनीयः शत्रुः तथा
व्यापादयिष्यते इत्यर्थः । दृष्टान्तालङ्कारः । प्रहर्षिणीवृत्तम् लक्षणे सुकृतम् ॥ ३० ॥

Change of voice—तेन अजय्येन भूयते । त्वया निहन्ता कृतेन भूयते
सप्तसप्तिना न प्रभूयते... चन्द्रेण तत् अपाक्रियते ।

राजा । मघवतः इन्द्रस्य ; सम्भावनया, गौरवेण ।

मातलिः । किञ्चित् निमित्तं कारणं यस्य तस्मात् ; विक्लवः कातरः ।

चलितेभ्यः अग्निः ज्वलति, विप्रकृतः पन्नगः फणं कुर्वते । प्रायः जनः क्षीभात् स्वं मद्भिमानं प्रतिपद्यते ॥३१॥ चलितानि कम्पितानि (चल कम्पने घटादिः अतः णिचि ऋस्त्वल्) इत्यनानि काष्ठानि यस्य सः चलितेभ्यः वक्रिः ज्वलति स्वदौमिपारियङ्गं करोति ; विप्रकृतः, कृतानिष्टः पन्नगः फणं कुर्वते उत्तोलयति दंशनार्थमिति भावः । वाक्यद्वये एकधर्मस्य पृथक् निर्देशात् प्रतिवस्तूपमालङ्कारः । पूर्वोक्तमेव सामान्य-वचनेन द्रष्टव्यम् । प्रायः हि जनः क्षीभात् उत्तेजनात् स्वं स्वकीयं मद्भिमानं मद्भस्वं तेजः इत्यर्थः प्रतिपद्यते प्रतिघट्टाति अर्थान्तरन्यासः । आर्याजातिः । पन्नं अधोमुखं यथा तथा गच्छति इति पन्नगः, यद्वा पदभ्यां न गच्छति इति पन्नगः ॥ ३१ ॥

Change of voice.—चलितेभ्यः अग्निना ज्वल्यते ; विप्रकृतेन पन्नगेन फणः क्रियते, जनेन...स्वः मद्भिमा प्रतिपद्यते ।

राजा । दिवः स्वर्गस्य पतिः इति दिवस्यतिः तस्य दिवस्यतेः दिवस्यतिः इत्यत्र षष्ठा अलुक् । “षष्ठाः पतिपुत्रपृष्ठपारपदपयस्योषेषु” इति सूत्रस्य कन्दोविषयत्वात् नावावसरः, अतएव “विभाषा स्वस्यपत्योरिति सूत्रस्य ऋदन्तभिन्नेऽपि शब्देऽतिदेशः कार्यः ; अतएव “क्वचिदन्यत्रापि” इति सूत्रं कुर्वन् वाचस्यतिः दिवस्यतिः वास्यो-स्यतिरित्यादि उदाजहार कर्मदोषरः । पञ्चनाभस्तु संज्ञायां षष्ठा अलुक् इत्याह ।

The rule that the sixth case ending of bases ending in ऋ is optionally elided, when they are compounded with स्वस्य and पति, must be extended so as to include bases other than those ending in ऋ. Hence it is that *Kramadiswara*, the author of the *Sankshiptasara*, has made a separate *sutra* ; and quoted दिवस्यति &c. as its illustration.

The विसर्ग in दिवः in दिवस्यतिः is changed into सू because it comes within the class known as कस्मादि ।

त्वन्मतिरिति—केवला त्वन्मतिः प्रजाः परिपालयतु अधिज्यं इदं धनुः अन्यस्मिन् कर्मणि व्यापृतं ॥ ३२ ॥ केवला अन्यनिरपेक्षा मत्साहाय्यमन्तरिणेत्यर्थः त्वन्मतिः तव मतिः बुद्धिः प्रजाः परिपालयतु अधिज्यं आरोपितगुणं इदं मम धनुः अन्यस्मिन् कर्मणि असुरवधरूपे देवकार्ये व्यापृतं निरतम् ॥ ३२ ॥

Change of voice.—अधिज्येन अनेन धनुषाव्यापृतेन भूयते । त्वन्मत्या केवलया प्रजाः परिपाल्यन्ताम् ।

इति षष्ठः अङ्कः समाप्तः ।

राजा । [मञ्जुश्रीपुत्र इहैव श्रवणं करिष्यामि] माठेवोर झार आर्द्धवर, एषाने के, काह ?

প্রতীহারী। [প্রবেশপূর্বক ব্যস্ত হইয়া] আপনার বয়স্ক সংশ্রাপন্ন, তাহাকে রক্ষা করুন ।

রাজা। ব্রাহ্মণকুমার কাহার কর্তৃক অভিভূত হইয়াছে ?

প্রতীহারী। অদৃষ্টশরীর কোন প্রাণী আপনার প্রিয় বয়স্ককে আক্রমণ করিয়া মেঘপ্রতিচ্ছন্দ প্রাসাদের শিখরদেশে লইয়া গিয়াছে ।

রাজা। [উত্থান করিয়া] আমার প্রিয় বয়স্যকে কেহ বিনাশ করিতে পারিবে না । আমারও গৃহে ভূত প্রেতাদির উপদ্রব ? অথবা (আশ্চর্যের বিষয় কি ?) প্রতিদিন অনবধানবশতঃ নিজেই সমস্ত পাপ জানিতে পারা যায় না ; প্রজাদিগের মধ্যে কে কোন্ পথে গমন করিতেছে ইহা কি সম্পূর্ণভাবে জানিবার শক্তি আছে ?

নেপথ্যে—হে বয়স্য মরিলাম ! মরিলাম !

রাজা। [দ্রুতগতিতে গমন করিয়া] সখে ভয় করিও না, ভয় করিও না ।

নেপথ্যে—[মরিলাম ইত্যাদি পাঠ করিয়া] হে বয়স্য, কেন ভয় করিব না ? এই কে একজন আমার স্বন্ধ নীচের দিকে দিয়া আমাকে ইক্ষুর স্থায় তিন খণ্ড করিতেছে ।

রাজা। [দৃষ্টিপাত করিয়া] ধনুক লয়ে এস ।

ববনিকা। [ধনুঃহস্তে প্রবেশ করিয়া] প্রভু হস্তপ্রাপ্ত সহিত এই ধনুক ।

[রাজা শর সহিত ধনুঃগ্রহণ করিলেন]

নেপথ্যে—অভিনবকঠশোণিতপিপামু শার্দ্দূল যেক্রপ বিচেষ্টমানপশুকে বিনাশ করে, আমিও সেইক্রপ তোমাকে বিনাশ করিব । বিপন্নদিগের ভয় দূর করিবার ক্ষমতা বিনি ধনুর্ধারণ করেন সেই দুযাস্ত এক্ষণে তোমার সহায় হউন ।

রাজা। [ক্রোধের সহিত] কি ? আমাকে উদ্দেশ্য করিয়া বলিতেছ ? রে রাক্ষস থাক্ এই তুই আর বাঁচিল না । [ধনুকে গুল দিয়া] বেত্রবতি, সোপানের পথ দেখাও ।

প্রতীহারী। এদিকে আত্মন মহারাজ, এদিকে আত্মন ।

[সকলে সত্তর গমন করিতে লাগিলেন]

রাজা। [চতুর্দিক্ অবলোকন করিয়া] এত সব শূন্য ।

নেপথ্যে—মরিলাম, মরিলাম । আমি আপনাকে দেখিতেছি ; আপনি আমাকে দেখিতে পাইতেছেন না । বিড়ালধৃত মূষিকের স্থায় আমি জীবনে নিরাশ হইয়াছি ।

রাজা। হে রাক্ষস, তুমি অন্তর্ধানবিদ্যার প্রভাবে গর্কিত হইয়াছ ; কিন্তু আমার শস্ত্র তোমাকে দেখিতে পাইবে । আমি সেই অস্ত্র সংযোজিত করিতেছি ; বাহা বধার্হ তোমাকে বিনাশ করিবে, কিন্তু রক্ষার যোগ্য এই ব্রাহ্মণকে রক্ষা করিবে । যেমন হংস দুগ্ধ পান করে কিন্তু দুগ্ধের সহিত মিশ্রিত জল পরিত্যাগ করে ।

[বাণ যোজনা করিলেন ।]

[তাহার পর বিদূষককে পরিত্যাগ করিয়া মাতলি প্রবেশ করিলেন ।]

মাতলি। ইন্দ্র অশুরগণকে আপনার বাণের লক্ষ্য স্থির করিয়াছেন, তাহাদের প্রতি

এই ধনুঃ আকৃষ্ট করুন। সাধুগণ বকুগণের প্রতি এসন্ন ও অমল দৃষ্টি পাতিত করেন, দারুণ শর পাতিত করেন না।

রাজা। [অস্ত্র সংকুচিত করিয়া] মাতলি ! মহেন্দ্রসারথ্যে, আপনার শুভাগমন।

বিদূষক। [প্রবেশ করিয়া] আমাদের যিনি যজ্ঞের পশুর স্তায় মারিয়া ফেলিতে-
ছিলেন, তাঁহাকে শুভাগমন বলিয়া অভিনন্দন করিতেছেন।

মাতলি। [দ্বিষং হস্তের সহিত] আমি যে জন্তু ইন্দ্রকর্তৃক আপনার নিকট প্রেরিত
হইয়াছি তাহা স্রবণ করুন।

রাজা। আমি মনোযোগ দিয়াছি।

মাতলি। কালনেমির বংশোৎপন্ন দুর্জয় নামে দানবগণ আছে।

রাজা। আছে, আমি পূর্বে নারদের মুখে শুনিয়াছি।

মাতলি। সেই দানবগণকে আপনার হৃহৃদ ইন্দ্র জয় করিতে সমর্থ নহেন। আপনি
রণাঙ্গনে তাহাদের বধসম্পাদন করিবেন ইহা আমরা বিবেচনা করি। হৃদ্য বৈশেষ
অঙ্ককার দূর করিতে সমর্থ হন না, চল্য তাহা দূর করিয়া থাকেন। আপনি সশস্ত্রই
আছেন, এক্ষণে ইন্দ্রের রথে আরোহণ করিয়া জয়ের জন্তু প্রস্থান করুন।

রাজা। যথবার এই গৌরবপ্রদর্শনে আমি অনুগৃহীত হইয়াছি। মাঠব্যোর প্রতি
এরূপ ব্যবহার কেন করিয়াছেন ?

মাতলি। তাহাও বলিতেছি, কোন কারণবশতঃ মনঃসম্ভাপে আপনাকে কাতর
দেখিয়াছিলাম ; আপনাকে ত্রুড় করিবার জন্তু এরূপ করিয়াছি। কারণ—

অগ্নির কাষ্ঠ সঞ্চালিত করিয়া দিলে অগ্নি জ্বলিয়া উঠে, সর্পকে আঘাতাদি করিলে
সে ফণা উত্তোলন করে। উত্তেজিত হইলে আরই লোকে স্বীয় তেজ ধারণ করে।

রাজা। [জনাস্তিকে] বয়স্ত, স্বর্গপতির আদেশ অনুমুখ্যনীয়, অতএব এ বিষয়
অমাত্যকে অবগত করাইয়া আমার বাক্যানুসারে বলিবে—কেবল আপনার বুদ্ধি এক্ষণে
প্রজাদিগকে পালন করুন। আরোপিতগুণ এই ধনু অস্ত্র কার্যে ব্যাপৃত হইয়াছে।

বিদূষক। আপনি যেরূপ আদেশ করেন। [নিষ্ক্রান্ত]

মাতলি। আয়ুধ্মন রূপে আরোহণ করুন।

[রাজা রথারোহণ অভিনয় করিলেন]

[সকলে নিষ্ক্রান্ত]

ষষ্ঠ অঙ্ক সমাপ্ত।

King.—[*Recovering himself. Listening.*] Ha ! This cry of
distress is like Mathavya's. Who is there ?

Warder.—[*Entering. In a hurry.*] My liege, save your friend
who is in a critical state.

King.—By whom that poor young fellow has got his pride
humbled ?

Warder.—By some evil spirit of invisible form he has been seized and taken to the top of the Meghapratichhanda palace.

King.—[*R sing*]. That must not be (allowed). Even my house is infested by demons. Or when it is not possible, to know the faults of my own self occurring day by day by reason of carelessness is there the power of knowing entirely which of the subjects takes to which way ?

[*Behind the Scenes*].

Ah ! Friend ! I die !

King.—[*Walking in an altered pace*.] Don't fear, my friend, don't fear.

Behind the Scenes.—[*Repeating the same*]. Why shall I not fear ? Here is some one breaking me, with my neck bent downwards into three parts like a piece of sugarcane.

King.—[*Glancing round*]. (My) bow.

A Yavana-woman.—[*Entering with a bow in the hand*]. Here is, my liege, the bow with the finger-guard (thimble).

King.—[*Takes the bow with arrows*.]

[*Behind the Scenes*]

Here I kill you, as a tiger seeking fresh blood of the throat does a beast struggling (for life). Let Dushyanta, who wields the bow to remove the fear of the distressed, be your succour now.

King.—[*With fury*]. What, he defies me ! Stay, thou, eater of dead bodies ! Thou shalt be no more ! [Stringing the bow]. Vetravati, show the way to the staircase.

Warder.—This way, my liege, this way. [All walk in haste].

King.—[*Looking on all sides*] —There is nothing here (Literally it is vacant.)

[*Behind the Scenes*].

Alack ! I die ! I see you ; but you do not see me. Like a mouse caught hold of by a cat, I have become hopeless about my life.

King.—O you, proud of your power of making yourself invisible ! my weapon shall see you. Here do I set such a shaft as shall kill you deserving of death, and save the Brahman deserving

to be saved ;—even as a swan takes up milk and casts off water, mixed with it. [*Sets the arrow to the bow*].

[*Then enter Malati having released Vidushaka.*]

Matali.—The Asuras have been made the mark for your arrows by Hari (Indra) ; let then this bow be drawn against them. Looks, kind by reason of favour, and not terrible arrows, of good men fall on their friends.

King.—[*Withdrawing the weapon*]. O ! Matali ! Welcome, charioteer of Indra.

Vidushaka.—[*Entering*]. He by whom I was going to be killed like an animal for sacrifice is greeted with a welcome !

Matali.—[*With smile.*] Long-lived prince, hear (the reason) why I have been sent to you by Indra.

King.—I attend.

Matali.—There is a clan of demons (the Danavas), by name Durjaya, the offspring of Kalanemi.

King.—There is. I heard (of them) before from Narada.

Matali.—That (clan) is not to be conquered by your friend, the performer of hundred sacrifices. You are considered to be its destroyer in the forefront of battle. (For), the moon dispels that nocturnal darkness which the seven-horsed sun is unable to disperse. You are now equipped with arms ; set out for victory, having ascended the car of Indra.

King.—I have been favoured by this honour (done to me) by Maghavan (Indra). But why have you acted in this manner towards Mathavya ?

Matali.—That too (I am going) to tell. On account of some mental distress due to a certain cause, your Majesty was found by me utterly overcome. Then in order to make you angry, I did so. Because, the fire with its fuel stirred up blazes, the snake, being offended, raises its hood Generally does every being assume and put forth its energy through provocation.

King.—[*Aside*] My friend, the command of the lord of heaven cannot be transcended. Therefore, making the minister informed of the matter tell him from me that—"let your intelligence alone

protect the people (for a while) ; this well-strung bow is employed in another task."

Vidushaka.—What your Majesty commands (shall be obeyed).
[*Exit.*]

Matali.—Let the long-lived prince ascend the car.

[*The king acts the part of mounting on the chariot.*]

[*Exeunt all.*]

End of the sixth act.

सप्तमोऽङ्कः ।

[दानवविजयादनन्तरं चर्वीं प्रतियास्यन् नरपतिः (आकाशयामेन) विमानेन प्रविशति]

राजा । अनुष्ठितः कृतः प्रतिपालितः निदेशः सघवतः आदेशः येन तथोक्तः, सत्क्रिया आदरः तस्य विशेषः अतिशयः तस्मात् हेतोः ; अनुपयुक्तं अयोग्यं तादृशस्य आदरस्य अनर्हं मन्वे ।

मातलिः । उभयं भवन्तं सघवल्लघ । भवान् मरुत्वतः प्रतिपत्त्या प्रथमोपकृतं लघु मन्वते, सः अपि भवतः अवदानविधितः सत्क्रियागुणान् न गणयति ॥ १॥

भवान् मरुतः देवाः सन्ति अस्य इति मरुत्वान् तसौ मत्वर्थे इति पदमञ्जायाः अभवात् न जश्त्वम् । इन्द्रः तस्य मरुत्वतः प्रतिपत्त्या गौरवेण सम्माननया इति यावत् ; सत्क्रियादर्शनेन इत्यर्थः प्रथमं उपकृतं दानववधकर्म तत् लघु मन्वते । एवम्बिधस्य सत्कारस्यायोग्यः खलु सत्कृतीऽसुरसंस्कारः इति त्वं मन्वसी । सः इन्द्रः अपि भवतः अवदानेन दैवकर्मणा अवदानं खलुने स्यादतिष्ठते च कर्मणि इति मेदिनी । विधितः विध्यपरवशः सन् क्रियायाः स्वकृतायाः गुणान् सत्कर्षान् विज्ञेयान् इति यावत् न गणयति । विधियायुतः विगलितविद्यान्तरः आम्बुजतां सम्माननां योग्यां न मन्वते । अवपूर्वात् दोष्केदने इति धातोः लुट् अवदानं दो लट् दयति ; लिट् ददौ ; लुङ् अदात् । यद्वा दाप केदने इति धातोः लुट् । दा लट् दाति, लिट् ददौ ; लुङ् अदासीत् । विद्योगिनोऽङ्गान् लक्षणमुक्तम् ॥ १॥

Change of voice.—भवता मन्वते । तेन...अवदानविधितेन सत्क्रिया-गुणाः न गण्यन्ते ।

राजा । मनीरयानां अभिलाषाणां अभूतिः अगोचरः । मनसापि भावयितुं न शक्यः । विसर्जनस्य आमन्त्रणस्य अवसरे समये सत्कारः शीः शीकः शीपां ते

दिबौकसः देवाः पृषोदरादित्वात् साधु पठमिदम् ; यद्वा दिवं स्वर्गः औकः येषां ते दिबौकसः । अर्द्धम् आसनस्य इति अर्द्धासनम् “अर्द्धं नपुंसकम्” इति समाश-
वाचिना नपुंसकेन अर्द्धशब्देन सह समासे पूर्वनिपातः । The word अर्द्धं when
it implies half is always neuter ; in a compound of the तत्पुरुष
kind, the neuter base अर्द्ध is always placed first.

अन्तर्गतमिति । अन्तर्गतप्रस्थानं अन्तिकस्थं जयनं उद्दीक्ष्य कृतस्मितेन हरिणा
आमृष्टवक्षोहरिचन्दनाङ्गा मन्दारमाला (मम) पिनङ्गा ॥ २ ॥

अन्तः हृदयं गता इति अन्तर्गता हृदि स्थिता प्रार्थना मालाप्राप्तौच्छा यस्य तम्
अन्तर्गतप्रार्थनं अन्तिकस्थं समीपस्थितं स्वतनयं जयनम् उद्दीक्ष्य दृष्ट्वा विस्त्राण इत्यर्थः
कृतं स्मितं स्नेह तेन कृतस्मितेन न तेऽभिलाषः पूर्णो भविष्यति इति ज्ञापयितुमिव
ईषत् हसता हरिणा इन्द्रेण, आमृष्टं संवर्षणेन विलुप्तं यत् वक्षसः हरिचन्दनं
विलेपनार्थं प्रदत्तं हरिचन्दनानुलेपनं तदेव अङ्गः चिह्नं यस्याः सा आमृष्टवक्षोहरि-
चन्दनाङ्गा मन्दारमाला मन्दारपुष्पैः यथिता स्रक् अर्द्धासनोपवेशितस्य मम कण्ठे
इति शेषः पिनङ्गा स्वयं परिधापिता अपिपूर्व्वात् नक्षतेः कर्मणि क्तः । नष्टिभागुरि-
रहोपमवायोरुपसर्गयोगोरिति अकारलोपः पाञ्चिकः । पुत्रप्रार्थना तिरस्कृत्य यन्मन्त्रं
अर्द्धासने उपविष्टाय मालां खकण्ठादुन्मुख्य प्रादात् किन्तन्मनसापि चिन्तयितुं, शक्यते ;
अहो मयि दिवस्यतेरनुग्रहः इति भावः । विद्योगिनीवृत्तम् लक्षणमुक्तम् ॥ २ ॥

Change of voice.—कृतस्मितः आमृष्टवक्षोहरिचन्दनाङ्गा मन्दारमाला हरिः
पिनङ्गवान् ।

मातलिः । पुरा पुरुषकेशरिणः नखैः अधुना आनतपर्व्वभिः तव शरैश्च उभयैः
सुखपरस्य हरिः विदिवं उद्धृतदानवकण्टकां कृतम् ॥ ३ ॥

पुरा कृतयुगे पुरुषयाधौ केशरी चेति पुरुषकेशरी तस्य पुरुषकेशरिणः वृसिंहस्य
नखैः वृसिंहावतारभाजः विष्णोः हिरण्यकशिपुघातिनः नखैः, अधुना इदानीं तव
आनतानि ऋजुत्वात् सन्नतानि पर्व्वणि गम्यय. येषां तैः आनतपर्व्वभिः शरैः वाणैश्च
इति उभयैः सुखपरस्य सुखासक्तचेतसः हरिरिन्द्रस्य विदिवं स्वर्गः उद्धृताः उन्मूलिता
दानवाः एव कण्टकाः यस्मात् तत् तथोक्तं निष्पत्त्याहोपभोगमित्यर्थः कृतम् । अत्र
प्रस्तुतस्य वृषशरस्य अप्रस्तुतस्य वृसिंहनखस्य च एकधर्माभिसम्बन्धात् दीपकालङ्कारः ।
वृत्तम् द्रुतविलम्बितम् । तृतीया द्यौः इति त्रिदिवः (वृत्तिविषये संख्याशब्दस्य
पूरणार्थत्वम्) निपातनात् साधु ; यद्वा तयो दीव्यन्ति अत्र इति आधारे षष्ठ्यर्थे कः,
त्रिदिवशब्दस्य कौवे प्रयोगश्चित्यः । अयममरैरेण पुंसि पठितः “स्वर्गनाकत्रिदिव-
विदशालयाः” ॥ पाणिनिरपि देवासुरात्मस्वर्गगिरीत्यादिना अस्य पुंसमेवावुमन्यते ।

“दिवं क्लीवं तयोः स्मृत” मिति मेदिनी, तृतीयं दिवं इति विदिवम् इति कश्चिन्निरुद्धः ॥३॥

Change of voice.—...आनतपर्व्याणः शराः नखाश्च इति उभये विदिवं... कृतवन्तः ।

राजा । अत्र दानवजये इन्द्रस्यैव माह्वत्स्यं प्रशंसनीयम् ; नियोज्याः सङ्घत्सु अपि कर्मसु सिध्यन्ति इति यत् तं ईश्वराणां सम्भावनागुणं अवेदि । अरुणः किंवा तमसां विभेत्ता अभविष्यत् चेत् सङ्घस्यकिरणः तं धुरि न अकरिष्यत् ॥४॥ नियोज्याः भृत्याः सङ्घत्सु आयाससाध्येषु अपि कर्मसु कार्येषु सिध्यन्ति, कृतार्थाः भवन्ति इति यत् तं ईश्वराणां प्रभूणां सम्भावनायाः गौरवस्य (“सम्भावना वासनायां गौरवे ध्यानकर्मणि” इत्यमरः) गुणं अवेदि जानीहि प्रवल्ग्वेन्नरपतिसन्नाममहिम्ना एव कार्यसिद्धिर्भवति न तत्र सेवकानां कौऽपि गुणः, उक्तञ्च “व्यपदेशेऽपि सिद्धिः स्यादतिशक्ते नराधिपे” । एतदेव समर्थयितुमुदाहरति किंवेति,—अरुणः गङ्गा-यज्ञः तमसां अन्धकाराणां विभेत्ता नाशकः किं कथं अभविष्यत् चेत् यदि सङ्घस्य किरणाः यस्य सः सङ्घस्यकिरणः सूर्यः तं अरुणं धुरि स्वस्य यानाये न अकरिष्यत् तमोनिरसने सूर्यस्यानुभावस्यैव कर्तृत्वम् अरुणस्तत्र निमित्तमात्रमित्यर्थः । यथा सम्भावनायाः अयमव व्यापारे योग्यः इत्येवन्विधायाः प्रभुक्रतायाः सम्भावनायाः गुणः फलमित्यर्थः यो यत्र कर्मणि प्रभूणा नियुज्यते सोऽङ्गव्ययीनापि तत्कर्म साधयितुं चेष्टते । तच्च चेष्टितं प्रभोः सम्भावनायाः समुत्थमिति वा व्याख्यानं । विशेषेण सामान्यसमर्थनमर्थान्तरन्यासः, दृष्टान्तः इति राघवभट्टः । क्रियातिपत्तौ लृङ् । अत्र लक्षसङ्घितायाः क्रियाया अतिपत्तिः । धुरि अकरणस्य अतिपत्तिः (असमाप्तिः), ततो लृङ् ॥ ४॥

निपूर्वात् युजेः ख्यत् नियोज्यः “प्रयोज्यनियोज्यौ शक्यार्थे” इति कुलाभावः । The ज of युज् with प्र and नि is not changed into ग in the presence of the कृदन्त suffix ख्यत् when the meaning is a servant or a subordinate.

Change of voice.—नियोजितान् यत् सिध्यते स सम्भावनागुणः अवैयताम् । अरुणेन विभेत्ता...अभविष्यत्, सङ्घस्यकिरणेन...सः नाकरिष्यत् ।

[ताहार पत्र आकाशवातेन रथारूढ राज्ञां उ मातलिङ्ग अवेण]

राजा । मातले, আমি হেল্লের আদেশ পালন করিরাছি সভ্য কিন্তু তাঁহার বিশিষ্ট আদর ও অত্যর্থনা দেখিরা আমি আপনাকে (সেই আদরের) অনুগত হইতে চাই ।

মাতলি । [ঐবৎ হাঃস্তর সহিত] আশুযন্ ! আপনাদের উত্তরকেই এ বিষয়ে অঙ্গু-

বোধ হইতেছে। আপনি দেবেন্দ্রের অমুষ্টিত আদর ও গৌরবহেতু নিজকৃত প্রথম উপকার অঙ্কিতকর বোধ করিতেছেন, দেবেন্দ্রও আপনার বীরোচিত কর্ত্তে বিস্মিত হইয়া স্বকৃত অভ্যর্থনা লঘু বিবেচনা করিতেছেন।

রাজা। মাতলে, একপ বলিবেন না। বিদায়সময়ে তিনি যেরূপ সম্মান প্রদর্শন করিয়াছেন তাহা মনোরথের অগোচর। কারণ বাসবসমীপে উপবিষ্ট নিজপুত্র জয়ন্তকে (স্বকণ্ঠস্থিতমালালাভে) অভিলাষবান্ দেখিয়া ঈষৎ হাস্যপূর্ব্বক সমস্ত দেবগণের সমক্ষে অর্কাসনে আমাকে উপবেশন করাইয়া নিজ বক্ষঃস্থলের চন্দনচর্চ্চামূলিপু মন্দিরমালা স্বয়ং আমার কণ্ঠে পরাইয়া দিয়াছেন।

মাতলি। আপনি অমরেশ্বরের নিকট হইতে কোন্ বস্তু পাঠবার যোগ্য নহেন? দেখুন পূর্বে নৃংসিহের নথর এবং এক্ষণে সম্রতপর্ব্ব আপনার শর এই উভয়ে, সুখাসক্ত ইন্দ্রের স্বর্গ হইতে দানবকণ্টক উন্মূলিত করিয়াছে।

রাজা। এ বিষয়ে শতক্রতুর মহিমাই প্রশংসনীয়। কারণ সেবকগণ অতি মহৎ কার্য্যেও বে সিন্ধি প্রাপ্ত হয় তাহা প্রভুদিগের মহিমার গুণ জানিবেন। যদি সূর্য্য অরুণকে নিজ বানাগ্রে নিবেশিত না করিতেন, তাহা হইলে কি অরুণ অন্ধকারচ্ছেদ করিতে পারিতেন?

[Then enter by a celestial car the king seated on the car, and Matali.]

King.—Though I have executed the orders of Indra, yet because of the extreme honour (done to me by him), think myself unworthy (of it.)

Matali.—[*With a smile*] Long-lived prince, I think both of you to be without satisfaction. On account of the honour (done) by Indra, you think your service to be insignificant; and he too struck with wonder at your exploits attaches no value to the honour shown by himself.

King.—No Matali, don't say so. The honour done to me at the time of taking leave is beyond the range of even the wildest expectation. For, on me, seated on half his seat, in the very presence of the gods, was put the garland of Mandara flowers, with the yellow sandal rubbed off from his breast as its mark or distinction, by Indra himself who smiled at seeing his own son Jayanta, sitting near him, have an inward longing for the garland.

Matali.—What does not your Majesty deserve at the hands of the lord of the immortals? See—the heaven of the pleasure-loving

Indra has been made free from the thorns of demons by two things viz. by the nails of the man-lion in the days of yore ; and now by your arrows having even and plain joints.

King.—In this matter the greatness of the performer of hundred sacrifices is to be praised. That servants succeed even in important matters, know that to be result of the majesty of the masters themselves. Could Aruna have become the dispeller of gloom, had not the sun placed him in front of his car, (literally on his yoke) ?

मातलिः । सुखशीर्षं जलेषु कं इति मेदिनी नकं अकं दुःखं नास्ति अकं दुःखं यत्र सः नाकः स्वर्गः तस्य पृष्ठे प्रतिष्ठितम् इति नाकपृष्ठप्रतिष्ठितं ; स्वर्गतले सर्व्वत्र बहुलीभूतम् इत्यर्थः । असौ दिवौकसः गीतक्षमं अर्थजातं विचिन्त्य कल्पलतांशुकेषु सुरमुन्दरीणां विच्छिन्तिशेषैः वर्षैः त्वचरितं लिखन्ति ॥ ५॥

यौ रौको येषां ते दिवौकसः देवाः गीतस्य क्षमं योग्यं अर्थजातं अर्थसमूहं विचिन्त्य तवचरितं गीतनिबद्धं कृत्वा कल्पलतानां अंशुकेषु कल्पवल्लीसमुद्भूतेषु वस-
नेषु सुराणां देवानां सुन्दर्य्यः नार्थः तासां विच्छिन्तिः अङ्गरागः (विच्छित्तिरङ्ग-
रागेऽपि द्वारविच्छेदयोरपि इति विश्वः) तस्याः शेषैः अङ्गरागादवशिष्टैः वर्षैः नील-
पीतादिभिः रागैः करणैः तव चरितं लिखन्ति । तव ययोगीति लिखन्ति इत्यर्थः ।
समृद्धिमदवस्तुवर्णनात् उदात्तालङ्कारः वक्तुमुपजातिः ॥ ५॥

राजा । असुरैः सह सम्प्रहारः संशामः तेन तव वा उत्सुकः तेन ; चेतसः संशामचिन्ताव्यापृतत्वात् स्वर्गस्य पन्थाः न सम्यक् अवलोकितः । “मरुतां पथि वायु-
स्कन्धे” “तव सप्त आयुस्कन्धाः वावहादयः तदुक्तं सिद्धान्तशिरोमणौ”—

“भूवायुरावह इह प्रवहस्तदूर्ध्वः स्यादुहस्तदनुसंवहसंज्ञकय ।

अन्यस्ततोऽपि सुबहः परिपूर्व्वकोऽस्मात् वाद्यः परावह इमे पन्थाः प्रसिद्धाः ॥”

मातलिः । यः गङ्गानप्रतिष्ठां विस्तीर्णतसं वहति ; प्रविभक्तारश्मिः जगतींषि वर्ण-
यति च । तस्य परिवहस्य द्वितीयहरिविभक्तमनिक्षमस्त्वं इमं मार्गं वदन्ति ॥ ६॥

यः परिवहस्यः वायु गगने व्योम्नि प्रतिष्ठां स्थितां प्रतिपूर्व्व्यात् तिष्ठतेः कर्त्तरि कः
ततः स्त्रियां टाप् । यद्वा गगने प्रतिष्ठा यस्याः तां चोष्णि स्तीतांसि प्रवाहाः यस्याः तां
विस्तीर्णतसं विपश्चनां गङ्गां वहति । प्रविभक्ताः विभक्ता प्रेरिताः समन्तात् विसारिताः
रश्मयः यद्गन्धवादीनां किरणाः येन सः प्रविभक्तारश्मिः जगतींषि यद्वादीनि वर्ण-
यति भ्रमयति ; प्रयच्छेयवाद्यानां रश्मिप्रविभागेन यद्वादीनां यद्दृष्ट्वा गगनं यी कण्डि
इत्यर्थः । तस्य परिवहस्य वायोः, द्वितीयेन हरिः वाननावतारभाजः विष्णोः विभक्तैश्च

पादन्वासेन नास्ति तमः अङ्गः यत् तं द्वितीयहरिविक्रमनिसमस्तं ; शेषाद् विभाषेति कः । विष्णुपादस्यैव अपहतपाप्मान इमं मार्गं वदन्ति पञ्चिता इति शेषः । परिवहस्य वर्त्मनि वर्त्तमानश्चेति भावः । समद्विमहस्यवर्णनात् सदातालङ्कारः ॥ ८ ॥ वसन्ततिलकं हस्तम् । अथ वामनपुराणम्—

“क्रमनये तीयमवेक्ष्य दत्तम् महासुरेन्द्रेण विभुर्यंशवी ।

अक्रे ततो लङ्घयितुं त्रिलोकं त्रिविक्रमं रूपमनन्तशक्तिः ॥

कृतानुरूपं दितिजाय कृत्वा प्रथम्य चर्वीन् प्रथमक्रमेण ।

महौ महौघैः सङ्घिता महार्णवा जङ्गार रत्नाकरपत्तनैर्युताम् ॥

ततः सनाकां चिदशाधिवासं सीमार्कं चैरभिनन्दितं गमः ।

देवी द्वितीयेन जङ्गार वेगात् क्रमेण देवप्रियमीश्वरौत्तरः ॥”

Change of voice.—येन गमनप्रतिष्ठा त्रिख्योताः सङ्घते । व्यतीति वर्त्तमाने च प्रविभक्त्यस्मिन् । ...द्वितीयहरिविक्रमनिसमस्तः अयं मार्गः उच्यते ।

राजा । मातस्ते, अतः हरेश्वरसम्पर्केण पवित्रोक्तं परिवहवर्त्मनि सञ्चरणात्, वङ्गिभैः वाघैः चक्षुरादिभिः करणैः अन्तःकरणेन मनसा च वर्त्तमानः इति सवाच्यान्तःकरणः अन्तरात्मा प्रसूदति निर्मली भवति । वङ्गिस् इत्यव्ययात् आज् प्रत्ययेन सिद्धः वाङ्मयः । मेघानां पदवी वर्त्मताम् मेघपदवीम् ।

राजा । शीकरक्लिन्ननेमिः अयं ते रथः अरविबरेभ्यः निष्पतद्भिः चातकैः अचिर-भासां तेजसाः अनुलितैः हरिभिः च बारिगर्भोदराणां घनानां उपरि गतं पिण्डयति ॥ ७ ॥

शीकरैः सुदोदविन्दुभिः तीयदमलितैरिति भावः क्लिप्ता आर्द्रोक्ता नेमिः चक्र-प्राणः (अक्षं रक्षाङ्गं तस्यान्ते नेमिः स्त्री स्यात् प्रधिः पुमानित्यमरः) यस्य सः शीकर-क्लिन्ननेमिः (हेतुगर्भविशेषणमिदम्) अयं ते रथः अराणां चक्राङ्गाणां विबरेभ्यः रज्ज्वेभ्यः निष्पतद्भिः निर्गच्छद्भिः चातकैः मेघान्मुञ्जीविभिः पक्षिभिश्चैः चातकसन्निधानात् मेघ-पदव्यामवतरणमनुमीयते इति भावः अचिरं अथं व्याप्य इत्यर्थः भासः यासां तासां अचिरभासां अथप्रभासां तेजसा अनुलितैः विद्युत्प्रभारक्षितकलेवरं हरिभिः इन्द्राद्यैः च करणैः बारि जलं गर्भे मध्ये यस्य तत् तद्याविधं उदरं अभ्यन्तरे येषां तेषां बारिगर्भोदराणां जलपूर्णानां घनानां मेघानां उपरि गतं (नृपुंसके भावे क्तः) गमनं पिण्डयति सूचयति प्रापयति इति शब्दः । शीकरैः नेमीनां क्लिप्तत्वम् चातकसन्निधानं चपलाक्षुरचक्षेति मिभिर्लिङ्गैर्लिङ्गिनीमेव सन्निधिरुद्धितः । काव्य-लिङ्गमलङ्कारः । मालिनीहस्तम् पिण्डशब्दात् पिचि छटिकपम् पिण्डयति ॥ ७ ॥

Change of voice.—अनेन शीकरक्लिन्ननेमिना रथेन गतं पिण्डयति ।

मातलिः । अथादिति व्यङ्ग्येन पञ्चमी । स्वस्य अधिकारः यस्यां सा स्वाधिकारा सा चासी भूमिचेति स्वाधिकारभूमिः तत्र ।

राजा । आश्चर्यं दर्शनं यस्य सः आश्चर्यदर्शनः । उन्मज्जतां शैलानां शिखरात् मेदिनी अवरोहति इव । पादपाः स्तब्धोदयात् पर्णाभ्यन्तरलीनतां विनहति । तनुभावनटसलिलाः आपगाः व्यक्तिं भजन्ति ; पश्य, उत्क्षिपता केन भुवनं मतपार्श्वं, आनीयते इव ॥ ८ ॥

उन्मज्जतां, दूरत्वात् प्राक् पथसि निमग्नानां इव ; इदानीं क्रमेण समिहिततया दृष्टिपथ गच्छतां प्रकटीभवताम् इत्यर्थः शैलानां शिखरात् मृगानां मेदिनी पृथिवी अवरोहति दूरं गच्छति इव । अतिदवीयस्त्वया शैलशिखराणि मृतलस्य समदेश-वर्त्तनी इव दृश्यन्ते अः ; इदानीं शैलानां तुङ्गत्वं पृथ्वीतलस्य निम्नलस्य पृथक् लक्ष्यते । पादैः मूलसङ्घतिभिः पिबन्ति इति पादपाः वृक्षाः स्तम्भानां प्रकाण्डानां उदयात् आविर्भावात्, पर्णानां पतायां अभ्यन्तरे लीनाः प्रच्छन्नाः तेषां भावः पर्णाभ्यन्तरलीनता तां विनहति त्यजन्ति ; वृक्षाः प्राक् पर्णराशयः इव लक्ष्यमाणाः इदानीं मूलादारभ्य सर्वैरेवावयवैरसङ्कीर्णमालीकमीयतां गता इत्यर्थः । तनूनां भावः इति तनुभावः सूक्ष्मत्वम् तेन नष्टं अन्तर्हितं अदर्शनं गतमित्यर्थः सलिलं यासां ताः तनुभावनटसलिलाः, दूरत्वात् अदृश्यमानसलिलाः रेखाः इव प्रतीयमानाः आपगाः नद्यः, (अपां समूहः इति आपं आपशब्दात् अण् तेन आपेन गच्छन्ति याः ताः आपगाः) सन्तानैः पुनरपि अपां विसारैः व्यक्तिं प्रकाशतां भजन्ति प्राप्नुवन्ति ; पुनरपि सजलाः दृश्यन्ते इत्यर्थः । पश्य उत्क्षिपता उत्क्षिप्य, ऊर्ध्वमानयता किनापि जनेन भुवनं पृथिवी मम पार्श्वं आनीयते इव । अतिवेगेन अधोऽवतरणात् पृथ्वीतलस्य तावदेव जनेन विप्रतीपगमनं प्रतीयते इति उत्प्रेक्षाालङ्कारः । शार्दूलविक्रीडितं वृत्तम् ॥ ८ ॥

Change of voice.—मेदिन्या अवरोहते ; पादपाः पर्णाभ्यन्तरलीनतां विनह्यते तनुभावनटसलिनाभिः आपगाभिः व्यक्तिः भज्यते । कोऽपि उत्क्षिपन् भुवनं मतपार्श्वं आनीयतीति ॥

N B.—In the above sloka, how skilfully does the poet display his close observation of the appearance of the surrounding objects in relation to a man moving in a fast running carriage ; and the application by transference of that observation to an imaginary case !

मातलिः । उदारा मङ्गती चासौ रमणीया चेति उदाररमणीया ; उदारो दाढमङ्गती रित्यमरः ।

राजा । कनकस्य रसं निखन्दते लवति इति कनकरसनिखन्दी अनुविपर्येभि-
निभ्यः खन्दतेरप्राप्तिव इति पाक्षिकः बलाभावः । वृत्तसुमनसैः शरद्विव, पूर्वैः अपरं पश्चिमस्य समुद्रं अवगाढः प्रविष्टः, सुविशोर्ध्वः इत्यर्थः । । मेघः परिधः इव सुदीर्घः

গেলমিষ ইতি মেঘপরিষ: । সানুমান্ পৰ্ব্বত: । পরীষ: । পরী হনীরপ্ স্যান্-
করণি চ শব্দ্যাটম্ ।

মাতলি: । কৃতসিতা: অশ্বমুখত্বাদিতিभाव: পুরুষা: ইতি কিস্ম্যপুরুষা: কিস্তরা:
তৈষা পৰ্ব্বত: । তপ:সিদ্ধি: স্থানং । অত্র তপস: ফলং আশু লভ্যতে ।

স্বায়ম্ভুবাৎ মরীচৈ: য: প্রজাপতি: প্রবভূব, সুরাসুরগুরু: স: সপত্নীক: অত্র তপ-
স্যতি॥ঈশ্বয়ম্ভুব: ব্রহ্মণ: অপত্যং পুমান্ ইতি স্বায়ম্ভুব: তস্মাৎ ব্রহ্মতনয়াৎ মরীচৈ:
য: প্রজাপতি: কশ্যপ: প্রবভূব সংজগ্নে ; সুরাণাং দেবানাং অসুরাণাং দেব্যাदीनां गुरु:
जनयिता स: कश्यप: प्रजा पदित्वा सङ्ग वर्त्तमान: इति सपत्नीक: (बहुव्रीहौ समा-
सान्त: क:) अत्र हंसकूटे तपस्यति तपश्चरति ॥ ८॥

স্বয়ং ভবতি ইতি স্বয়ম্ভু: (ভবতে ক্টিপ্) তস্য অপত্যমিতি অশি কৃতে অরীদিতি
বক্তব্যে ঐশ্বর্য্য ইতি সংস্কারপূৰ্ব্বকবিধানাদনিত্যত্নাৎ গুণ্য ভবজ্ ।

তপশ্চরতি ইতি তপস্যতি “কর্মণী রীমন্ততপোভ্যাং বর্त्तिचरो:” ইতি তপস্-
শব্দাৎ ক্যজ্ “তপস: পরস্মৈপদং চ” ইতি পরস্মৈপদম্ । When the words
रीमन्त and तपस: are accusative cases of verbs in the sense of
वर्त्तन and आचरण respectively, the verbal affix क्यज् is added to
them. But तपस् with the suffix is used in the परस्मैपद ।

Change of voice.—যীন প্রজাপতিনা প্রবভূবে ; সুরাসুরগুরুষা তেন
সপত্নীকেন তপস্যতে ।

রাজা । ঐশ্বর্য্যর্জমস্বাবসরা ন খলু ত্যক্তব্য: । ভগবতী মারীচস্য প্রদক্ষিণী-
করণেন বন্দনয়া চ যুমস্য হিতুং পুণ্ড্রমর্জয়িতুমিচ্ছামি ।

মাতলি: । প্রথম: ঐশ্ব: কল্য: সঙ্কল্য: । এষ ইচ্ছা প্রসংখ্যতমা ।

মাতলি । ইহা আপনার উপযুক্ত । [কিয়দূর গমন করিয়া] আশুগ্নান্, এস্থান
ঠাইতে স্বর্গপৃষ্ঠে প্রতিষ্ঠিত বীর যশের উৎকর্ষ অবলোকন করুন । দেবগণ অহরহুমরী-
দিগের অঙ্গরাগের অবশিষ্ট পীতাদি রক্তের দ্বারা কল্লবৃক্ষপ্রসূতবসনে আপনার বীরোচিত
কর্ম্ম গীতনিবন্ধ করিয়া লিখিতেছেন ।

রাজা । মাতলে, পূর্বদিন অহরদিগের সহিত যুদ্ধের (চিত্তার) উৎস্রকচিহ্ন
ছিলাম, স্বর্গের পথ অবলোকন করি নাই । এক্ষণে আমরা কোন্ বায়ুর পথে
রহিয়াছি ?

মাতলি । যে পরিবহ বায়ু ব্যোমপ্রতিষ্ঠিত ত্রিপথবাহিনী গজাকে বহন করে, এবং
গ্রহনক্ষত্রাদির রশ্মিমণ্ডল ইত্যন্ততঃ প্রসারিত করিয়া তাহাদিগকে স্ব স্ব চক্রে প্রবর্তিত
করে সেই পরিবহ বায়ুর পথ বলিয়া ইহা অভিহিত এবং ইহা বায়নরূপী হরির দ্বিতীয়
পাদবিক্ষেপ হেতু তমঃসম্পর্কশূন্য ।

রাজা। এই নিমিত্ত বাহু ও অন্তরিল্লিঙ্গের সহিত আমার অন্তরাত্মা এসন্ন হইতেছে। [রথচক্র অবলোকন করিয়া] আমার। যেনপদবীতে অবতীর্ণ হইয়াছি।

মাতলি। কিরূপে জ্ঞানিলেন?

রাজা। ক্ষুদ্র ক্ষুদ্র জলবিন্দু দ্বারা সিন্ধুচক্রপ্রাপ্ত এই ভবদীর রথ, অরবিবর দ্বারা নির্গত চাতকপক্ষী এবং বিদ্যুৎপ্রভার পিণ্ডদেহ অথবা দ্বারা সজল জলদের উপর গমন বিজ্ঞাপিত করিতেছে।

মাতলি। আপনি মুহূর্ত্তকাল মধ্যে স্বকীয় অধিকৃত ভূমিতে উপস্থিত হইবেন।

রাজা। [অধোদিকে অবলোকন করিয়া] মাতলে, অতিবেগে অবতরণ হেতু সমুদ্রালোক অতি আশ্চর্য দেখাইতেছে। উজ্জ্বল উজ্জ্বল হইতেছে একরূপ প্রতীকমান শৈলরাজির শিখর হইতে পৃথিবী যেন নামিয়া যাইতেছে। মূল ও প্রকাণ্ড প্রদেশের আবির্ভাব হেতু বৃক্ষসমূহ পত্ররাশির মধ্যে বিলীনভাবে পরিত্যাগ করিতেছে। ক্ষীণত্ব হেতু অন্তর্হিতসলিল মদীসমূহ পুনর্বার বিস্তীর্ণতা ধারণ করিয়া প্রকাশ পাইতেছে। দেখুন যেন কেহ পৃথিবীকে উজ্জ্বল উজ্জ্বল করিয়া আমার সমীপে আনয়ন করিতেছে!

মাতলি। অতি নিপুণভাবে অবেক্ষণ করিয়াছেন। [আদরের সহিত অবলোকন করিয়া] আশা, পৃথিবী বিপুল এবং রমণীয়।

রাজা। মাতলে, পূর্ব হইতে পশ্চিম সমুদ্র পর্যন্ত বিস্তীর্ণ, স্তব্ধব্রহ্মাবী সন্ধ্যা কালীন মেঘমালার স্তায় ঐ কোন্ পর্বত দেখা বাইতেছে?

মাতলি। আরুণ, এটি হেমকূট নামে কিম্বরদিগের পর্বত, তপস্তার সিদ্ধিক্ষেত্র। দেখুন—স্বয়ম্ভুতনর মরীচি হইতে যে প্রজাপতি উৎপন্ন হইয়াছেন, দেবদৈত্যদিগের জননির্ভর সেই কল্মষপত্নীর সহিত এখানে তপস্তা করিতেছেন।

রাজা। অতএব মন্ত্রের অবসর অতিক্রম করা উচিত নহে, ভগবান্কে প্রদক্ষিণ করিয়া গমন করিতে ইচ্ছা করি।

মাতলি। অতি উৎকৃষ্ট সঙ্কল্প [অবতরণ অভিনয় করিলেন]।

Matali.—This is quite proper (for you). [*Traversing a little distance*]. Long-lived Prince, see hence the glory of your fame established on the surface of heaven. Yonder gods, thinking of a composition full of meaning,—and capable of being set to music, do write your exploit on clothes of (canvas spread out by) the Kalpa creepers, with colours, the remains of the painting dye of the beauties of heaven.

King.—Anxious as I was yesterday, for the fight with the demons, while ascending the heaven, I did not mark its path. In what region of the winds do we move now?

Matali.—They call it the region or path of the wind named Parivaha, purged from all evil by the second stride of Hari;—the

same Parivaha that bears the three-streamed river situated in the heaven; and causes the planets and stars to move (in their own orbits), having scattered their rays (far and wide).

King.—Hence it is, Matali, that my soul with the external as well as the internal senses becomes calm and delighted—[*Looking at the wheel of the car*]. We have descended to the sphere of the clouds.

Matali.—How do you know that?

King.—This car of yours, with the tire of its wheels wet with minute watery particles speaks of its passing over clouds with their inside full of water, by means of the Chataka birds flying through the openings between the spokes of the wheels; and by the horses of Indra glistening with the flash of lightning.

Matali.—In a little while the long-lived Prince will be in his own dominion, the earth.

King.—[*Looking downwards*]. Matali, the region of human beings is seen to have a wonderful appearance, by reason of (our) descent with rapidity. For so, the earth descends as it were from the top of hills rising up (and appearing to view).—The trees, from the appearance of their stems, are leaving off the state of being concealed within their leaves. The rivers, the waters whereof disappeared by reason of attenuation, (again) get their distinctness on account of their (growing) expansion. And behold, the earth is being brought, as it were, to my side by some one hurling it up.

Matali.—Well observed! [*Looking with admiration*]. Oh! Grand and beautiful is the Earth.

King.—Matali, what is that mountain which having plunged into the eastern and western oceans, appears like a bank of evening clouds, emitting molten gold as it were?

Matali.—long-lived Prince, this is the hill of the Kimpurushas, named Hemkuta, the land of the fulfilment of the fruits of penance. See, the progenitor of the gods and demons, who sprung from Marichi—the son of the self-begotten Brahma, practises penance here with his wife.

King.—Therefore this occasion of (earning) good must not be passed by. I wish to go after having walked round the holy sage.

Matali.—"An excellent idea ! "[*Both act the part of descending*].

राजा । रथाङ्गनेमयः उपोदशब्दाः न, प्रवर्त्तमानं रजः च न दृश्यते ; निर-
न्वतः तव रथः अभूतलस्यर्शतया अवतीर्णोऽपि न लक्ष्यते ॥१७॥ रथाङ्गानां चक्राणां
नेमयः प्रान्तभागाः उपोदः धृतः कृत इत्यर्थः शब्दः भूमिसंघर्षजन्यः ध्वनिः याभिः ताः
उपोदशब्दाः न,—प्रवर्त्तमानं लक्षिष्ठत् रजः धूलिपटलं च न दृश्यते ; अतएव निर-
न्वतः अश्वान् संयच्छतः तव रथः स्यन्दनः, नास्ति भूतलस्य स्पर्शः यस्य सः अभूतल-
स्पर्शः तस्य भावः तत्ता तया, अभूतलस्यर्शतया, पृथिवीपृष्ठेन सह संसर्गाभावात्, अव-
तीर्णोऽपि, अवरुद्धः सन्नपि न लक्ष्यते अवतीर्णत्वेन न परिज्ञायते । लीकविलक्षणस्ते
रथ इति भावः । वंशस्थविलं वृत्तम् । विशेषोक्तिरखण्डारः लक्षणम् विशेषोक्ति-
रखण्डेषु कारणेषु फलावचः ॥१८॥

Change of voice.—रथाङ्गनेमिभिः...उपोदशब्दाभिः (भूयते) ।...रजः न
पश्यामि ; अवतीर्णमपि रथं न लक्षयामि ।

मतालिः । विशेषः प्रमेदः ।

मतालिः । वल्मीकाईनिमग्रमूर्तिः सन्दष्टसर्पत्वचा उरसा (उपलक्षितः) जीर्ण-
लताप्रतानवलयेन कण्ठे अत्यर्थसंपोडितः ; अंसव्यापि शकुन्तलीङ्गनिचितं जटामण्डलं
विभक्तं स्थाणुरिव अचलः असौ मुनिः यव अभ्यर्कविम्बं स्थितः ॥१९॥

वल्मीके वामलूरे, पिपीलिकाकृतमृत्स्तूपे अङ्गं यथा तथा नियमा मूर्तिः शरीरं
यस्य स वल्मीकाईनिमग्रमूर्तिः ; बहुकालं व्याप्य तपश्चरन्निति तात्पर्यम्, सन्दष्टा
संलग्ना सर्पत्वक् निर्मलीको यस्मिन् तत् तेन सन्दष्टसर्पत्वचा उरसा वक्षसा उप-
लक्षितः (इत्थं भूतलक्षणे वृत्तीया) ; जीर्णानां शुष्काणां लताप्रतानानां लतासमूहानां
लतासूक्ष्मलतानां वा वलयेन वेष्टनेन, कण्ठे गले (अवच्छेदे समी) अत्यर्थं भृशं
सम्पौडितः दृढं निवद्धः, असौ व्याप्नोति यत् तत् अंसव्यापि ; स्तम्भदेशं यावत्
विलम्बमानं, शकुन्तानां पक्षिणां नीडैः कुलायैः (कुलायौ नीडमस्त्रियामित्यमरः)
निचितं व्याप्तं आकौर्णमिति यावत् जटामण्डलं विभक्तं धारयन् स्थाणुः कौलश्च
(स्थाणुः कौलि हरि पुमानिति मेदिनी) अचलः स्थिरः असौ मुनिः यव प्रदेशे
अर्कस्य सूर्यस्य विम्बं मण्डलं अभिलक्ष्यीकृत्य इति अभ्यर्कविम्बं (लक्षणेनाभिप्रती
आभिमुख्ये इत्यव्ययीभावः, यद्वा अभिरभागे इति कर्मप्रवचनीयसंज्ञावशात् तदयो गे
द्वितीया) सूर्यमण्डलं अभिलक्ष्यीकृत्य स्थितः तत्र प्रदेशे मारीचाश्रमः इति वाक्य-
समाप्तिः । स्थाणुरिवेत्युपमाखण्डारः । शार्दूलविक्रीडितं वृत्तम् ॥२०॥

Change of voice.—बन्धौकाईनिमग्रमूर्तिना...अत्यर्थसम्प्रीडितेन...विधत्ता
स्थापनेनैव अचलेन मुनिना अमुना...स्थितम् ।

अर्कविम्बं may be taken either as a compound of the अव्ययी-
भाव kind, or as two words, अभि and अर्कविम्बं । In the first
case, the rule that अभि and प्रति are compounded with words
signifying direction or mark, when the sense of "direction
towards" is implied, is applied. In the second case, अर्कविम्बं
has the second case-ending in connection with अभि ; which
assumes the power of governing an accusative case, except
in the sense of a part or portion.

राजा । कष्टं तपः यस्य तस्मै कष्टतपसे, नमस्त्वद्योगात् अतुर्थी ।

मातलिः । [संयतः निरुद्धः प्रग्रहः अश्वरश्मिर्यस्य सः तं] अदित्या देवमात्रा
परिवर्जिताः सन्दारहृत्ताः यस्मिन् तम् ।

राजा । निर्वृतिः सुखं तस्य स्थानं । असृतमये ऋदे अवतरणेन यादृश
सुखमुत्पद्यते, अत्र उपगमनेन तथाविधं मे इति अर्थः ।

राजा । कथं इदानीं वर्णिष्यते इति शेषः । रथादवतरिष्यति न वेति प्रश्नः ।

मातलिः । संयन्त्रितः निरुद्धः, सन्धवलनेति भावः ।

राजा । सत्कल्पवृक्षे वने अनिलेन प्राणानां वृत्तिः उचिता । काञ्चनपद्म-
रेणुकपिथे तोये धर्मोभिक्षिक्रिया ; रत्नशिलातलेषु ध्यानं ; विबुधस्त्रीसन्निधौ संयमः ;
अन्यमुनयः तपोभिः यत्र काङ्क्षन्ति अमी तस्मिन् तपस्यन्ति ॥१२॥

सन्तः विद्यमानाः कल्पवृक्षाः इच्छापूरकाः पादपाः यस्मिन् तस्मिन् सत्कल्पवृक्षे
वने अनिलेन वायुना नतु रुचिसंप्रकृतेन स्वाद्येन प्राणानां वृत्तिः वर्त्तने धारणमित्यर्थः
उचिता अभ्यक्षा । सत्यपि अभिलाषानुरूपभोग्यवस्तुप्रदानचमं देवतारौ अमी मुनयो
भोगविमुखाः परज्योतिःसाक्षात्काराय तपश्चरन्ति , एवमुत्तरवापि विभाव्यम् ।
काञ्चनपद्मानां हेमकमलानां रेणुभिः परागैः कपिथे पिङ्गलवणैः सुरभौ च इति
वक्तव्यम् तोये जलाशये धर्मार्थे अभिक्षिक्रिया स्नानकार्यं निर्वस्यते इति शेषः
रत्नमयेषु शिलातलेषु ध्यानं परमार्थचिन्तनं नतु विहारादिः । विबुधानां देवानां
स्त्रियः तासां विबुधस्त्रीणां अस्तरसां सन्निधौ संयमः इन्द्रियनिग्रहः नतु इन्द्रियसेवा ;
अन्ये मुनयः तपोभिः तपःपुण्यैः इत्यर्थः यत्र यादृशं कल्पवृक्षादिभोगसाधनान्वितं स्थानं
काङ्क्षन्ति अभिलषन्ति ; तस्मिन् स्थाने अमी मुनयः तपस्यन्ति तपः अनुतिष्ठन्ति ।
पादद्वये प्रतीयमानपरिसंख्यालङ्कारः । अत्र स्थितानां मुनीनां उत्कर्षवर्णनेन
अन्यमुनिभ्यः व्यतिरेकश्च व्यज्यते । शार्दूलविक्रीडितं वृत्तम् ॥१२॥

Change of voice.—...ব্রহ্মা উচিতযা ভূয়তে ।...ক্রিয়য়া ভূয়তে ধ্বনৈঃ...
সংযমৈঃ...ভূয়তে । অম্বমুনিभिः यत् काङ्क्षते ; अनीभिः...तपस्यते ।

মাতলিঃ । তত্‌সর্পিণী শ্রীলমলয়াঃ ইতি সুপ্‌ধাতীঃ শিখিঃ স্ত্রিয়া উপসর্পিণী
উল্লসিতরং বর্জমানা । দক্ষস্য অপত্যং স্ত্রী ইতি দাখ্যায়ণী অদितिঃ তথা দৃষ্টঃ
অনুযুক্তঃ । নড়াদিভ্যঃ ফক্ ইতি দক্ষশব্দাৎ ফক্ ততঃ স্ত্রিয়া ভীষ্ । [ফক=
আয়নঃ] ।

রাজা । প্রতিপাল্যঃ অবসরো यस्य सः प्रतिपाल्यावसरः । यावदयं पतिव्रता-
वर्धविधयकः प्रभावः गोपसंक्रियते तावद्वहिरपेक्षितव्यमित्यर्थः ।

মাতলিঃ । অনন্‌ অবকাম্যং অন্বিষ্যতি যঃ সঃ অনন্‌রান্‌বধী । অবসরী সম্মাতি
ভবদাগমনং নিবেদয়িতুং তম স্‌থাস্থামি ।

রাজা । [বিন্ময়ের সহিত] রথচক্রের প্রান্তভাগ হইতে কোনরূপ শব্দ সমুৎপন্ন
হইল না, ধূলি উখিত হইতেও দেখা বাইতেছে না । আপনি রথগতিনিরোধ করায়
রথ অবতীর্ণ হইলেও ভূমিস্পর্শ না হওয়ায় অবতীর্ণ বোধ হইতেছে না ।

মাতলি । ইন্দ্র এবং আপনার এই প্রভেদ ।

রাজা । মাতলে কোন ভাগে মারীচের আশ্রম ?

মাতলি । [হস্তের দ্বারা দেখাইয়া] যাহার শরীর বন্ধোকপ্তপে অর্দ্ধনিমগ্ন, বক্ষঃ-
স্থল অহিনির্মোক বাঁরা আশ্লিষ্ট, কঠদেশে জীর্ণলতাসমূহ বেঁটন করিয়া পীড়িত
করিতেছে এবং যাহার স্বক্‌দেশে পর্য্যাপ্ত পক্ষিকুলায়নিচিত জটীভার বিলম্বমান, স্থাপূর
স্তায় অচল সেই ঐ মুনি যে প্রদেশে সূর্য্যমণ্ডল লক্ষ্য করিয়া রহিয়াছেন তথায়
মারীচাশ্রম ।

রাজা । কৃচ্ছ্রসাধ্য তপস্তায় নিরত হে ঋষে, আপনাকে নমস্কার করি ।

মাতলি । [রথরাশি সংযত করিয়া] মহারাজ, আমরা অদিতিগরিবর্জিতমন্দার-
বৃক্ষশোভিত প্রজাপতি কপ্তপের আশ্রমে প্রবেশ করিলাম ।

রাজা । স্বর্গ অপেক্ষা অধিক সুখের স্থান, যেন অমৃতময়রূপে অবগাহন করিতেছি ।

মাতলি । [রথ স্থাপিত করিয়া] আপনি অবতরণ করুন ।

রাজা । [অবতরণ করিয়া] মাতলে, আপনি এখন কি করিবেন ?

মাতলি । আমি রথ নিরুদ্ধ করিয়াছি ; আমিও অবতরণ করিব । [অবতরণ
করিয়া] এদিকে আহন [গমন করিয়া] এই ঋষিগণের তপোবনভূমি অবলোকন
করুন ।

রাজা । আশ্চর্য্যাব্বিত হইয়া অবলোকন করিতেছি । বনে কল্পবৃক্ষ থাকিলেও
বায়ুধারা জীবনধারণ ইহাদের অভ্যস্ত । ধর্ম্মার্থ মানাদিক্রিয়া স্ববর্ণকমলের পরাগরঞ্জিত
সুরভিজলে নিরুদ্বাহিত হয় । রত্নশিলাতলে উপবেশন করিয়া ইহারা ধ্যান করেন,
অঙ্গারোগণ সমীপে ইন্দ্రిয়সংবন করিয়াছেন অস্ত্র মুনিগণ তপস্তা দ্বারা যে স্থান আকাজক
করেন, ইহারা সেই স্থানে তপস্তা করিতেছেন ।

মাতলি। মহাবিগ্ণের প্রার্থনা উত্তরোত্তর উন্নত বিষয় অবলম্বন করিয়া উদ্ধ-
গামিনী হয়। [গমন করিয়া আকাশে] বৃদ্ধশাকল্য, ভগবান মারীচ কি করিতেছেন ?
কি বলিলে দাক্ষারণী কর্তৃক পৃষ্ট হইয়া। মহাবিগ্ণের পত্নীদিগের সহিত তাঁহার নিকট
পতিততাপস্ব সন্মুখে বলিতেছেন।

রাজা। [শ্রবণ করিয়া] এই প্রস্তাব শেষ না হওয়া পর্য্যন্ত অবসর প্রতীক্ষা
করিতে হইবে।

মাতলি। [রাজার দিকে দৃষ্টিপাত করিয়া] আপনি এই অশোকবৃক্ষমূলে
অপেক্ষা করুন ; আমি ইন্দ্রগুহর নিকট আপনার বিষয় নিবেদন কবিবার অবসর
অন্বেষণ করি।

রাজা। আপনি বেরূপ বিবেচনা করেন। [অশোকবৃক্ষমূলে অবস্থান করিলেন]।

মাতলি। রাজান্ আমি গমন করি। [নিষ্ক্রান্ত হইলেন]

King.—[*With wonder.*] The rims of the wheels do not make any noise ; no dust is seen to rise. The car, stopping it as you are, from its not having touched the surface of the earth, is not perceived to have come down, though it has descended.

Matali.—Such is the difference between the long-lived prince and Indra, the performer of hundred sacrifices.

King.—Matali, in what part is the hermitage of Maricha ?

Matali.—[*Pointing with his hand*]. Where yonder sage—motionless as the stem of a tree, with his frame half sunk in an ant-hill, with a serpent's cast-off skin coiling round his breast ; pressed hardly in the neck by a coil of the fibres of a withered creeper, and holding (in the head) a mass of clotted hair descending down to the shoulders, and filled with the nests of birds,—stands facing the solar orb.

King.—I bow to you, the practiser of hard penances.

Matali.—[*Holding in the reins of the car.*] Great king, we are entering the hermitage of Maricha (the lord of creation), the Mandara trees wherein have been reared by Aditi.

King.—This is a place of happiness superior to heaven. I am plunging into a lake of nectar, as it were.

Matali.—[*Stopping the car*]. Let the long-lived Prince get down.

King.—[*Alighting.*] Matali, what will you do now ?

Matali.—The car has been stopped. I too will get down-
[*Doing the same.*] This way, long-lived Prince. (*Walking*)
Let the groves of penance of the holy sages here be seen by you.

King.—Indeed ! I see with wonder. In a forest where there
are the desire-fulfilling trees, (the sages) are accustomed to sup-
porting life by air ; the act of bathing for holy purposes is per-
formed in water yellow with the pollen of golden lotuses ; (sitting)
on precious stones pious meditation is practised, and (even) in the
vicinity of celestial nymphs, self-restrained is resorted to. These
sages practise austerities in a place which other sages aspire to
by means of penance.

Matali.—The aspiration of the great is soaring indeed. [*Walk-
ing,—in the air*] Vridhha Sakalya, what is the holy sage Maricha
doing ? Do you say that being asked by Dakshayani regarding
the duties of a chaste wife, he is telling (them) to her along with the
wives of the great sages ?

King.—[*Listening*] We must wait for an opportunity (to the
end of) this subject of discourse.

Matali.—[*Looking at the king*]. Let your Majesty wait at the
foot of this Asoka tree, while I should be seeking an opportunity
for repoting you to the father of Indra.

King.—As you think (proper).—[*Stands at the foot of the tree*].

Matali.—Long-lived Prince, I depart. [*Exit*].

राजा । [निमित्तं दक्षिणबाहुस्यन्दनरूपं शकुनं] अहं मनोरथाय न आशंसि
हे बाहो किं वया स्यन्दसे पूर्व्वावधीरितं श्रेयः दुःखं परिवर्त्तते ॥२३॥ अहं मनोरथाय
अभिलषिताय शकुन्तलासमागमाय न आशंसि ; शकुन्तलाविषयकः मनोरथोऽपि
कल्पयितुं न शक्यः शकुन्तलाप्राप्तिस्तु दूरापाप्ता इति भावः । [मनोरथायेति क्रियया
यमभिप्रेति सोऽपि सम्प्रदानमिति चतुर्थी यद्वा मनोरथं अभीष्टं वस्तु लब्धं
इति क्रियार्थोपपदस्य च कर्मणि स्थानिनः इति चतुर्थी । (आशंसि इति आङ्पूर्व्वान्
शंसतेरिच्छायामात्मनेपदम् । किं किमर्थं हे बाहो वया स्यन्दसे^० मुधा ते
स्यन्दनं इत्यर्थः । पूर्व्वं अवधीरितं प्रत्याख्यातं श्रेयः मङ्गलम् दुःखं परिवर्त्तते
दुःखरूपेण परिणतं भवति । अर्थान्तरन्यासः अलङ्कारः ॥२३॥

Change of voice.—... आशंस्यते... स्यन्द्यते (इदितस्तु आशंस्यते) । पूर्व्वावधी-
रितेन श्रेयसा...परिवर्त्तते ।

नेपथ्ये—अपलस्य कर्म इति चापलं अविनयः । आत्मनः प्रकृतिः स्वाभाविकः अविनयः ।

राजा । अभूमिः अस्थानम् । तपोवने अविनयः न सम्भवति । अनुबध्यमानः अनुगम्यमानः अनुस्त्रियमाणः इति यावत् । बालस्य बालकस्य इव सत्वं वलं यस्य स बालसत्त्वः स न भवति इति अवालसत्त्वः अतिबालप्रभावः ।

मातुः अर्द्धपीतस्ननं आमर्द्धक्लिष्टकेशरम् सिंहशिशुं प्रक्रीडितुं बलात्कारेण कर्षति । १४ मातुः जनन्याः अर्द्धं यथा तथा पीतः स्ननः येन तं अर्द्धपीतस्ननं अर्द्धपीत-मातृस्ननं सापेक्षत्वेऽपि गमकत्वात् समासः । आमर्द्धेन कर्षणेन क्लिष्टाः दुःखिताः केशराः यस्य तम् ईदृशं सिंहशिशुं सिंहशावं प्रक्रीडितुं क्रीडनार्थं बलात्कारेण बलेन कर्षति, मातुः सक्ताशात् बलेन दूरं नयति इत्यर्थः । १४

Change of voice.—अर्द्धपीतस्ननः आमर्द्धक्लिष्टकेशरः सिंहशिशुः कृष्यते ।

[निर्दिष्टं अनतिक्रम्य इति यथानिर्दिष्टं तथोक्तं कर्म यस्य सः यथानिर्दिष्टं कर्मो सिंहशावकमाकर्षणं इत्यर्थः] ।

बालः । जृम्भस्व सिंहं दन्तान् ते गणयिष्यामि । जृम्भस्व मुखं व्यादेहि । जृम्भधातुः भ्वादिगणनीयः आत्मनेपदी लट् जृम्भते लिट् जृम्भते लुङ् अजृम्भते ।

अविनीतः दुष्टः सत्सम्बोधने, अपत्यात् नास्ति विशेषः प्रमेदः येषां तानि अपत्य-निर्विशेषार्थेण अपत्यकल्पानि । विप्रकरोषि विराध्यसि । संरम्भः क्रोधः संप्रवृत्तात् रभधातोः घञ् रभेरशब्दलिटोरिति नुम् । स्थाने युक्त । सम्बन्धां दमनः इति सम्ब-दमनः । कृतं नामधेयं यस्य सः कृतनामधेयः ।

राजा । उरसः जातः इति औरसः (उरस् शब्दात् अण्) अङ्गजः । सिद्ध्यति खेहार्द्रं भवति । वत्सलं करोति इति वत्सलयति उपखेदयति ।

द्वितीया । केशरिणीं सिंहौ लङ्घते लङ्घ्यते अभिभविष्यति ; वर्त्तमानसामौष्य वर्त्तमानवद्वा इति भविष्यति लट् ।

बालः । [अधरं दर्शयति] बलीयः बलवच्छब्दात् ईयसुनि मतोलुक् ; क्रिया-विशेषणमिदम् । अत्यर्थमित्यर्थः । उपहासार्थं बालानां अधरप्रदर्शनं प्रसिद्धम् ।

राजा । अयं बालः स्फुलिङ्गावस्थया स्थितः एधापेक्षः वज्रिः इव मङ्गतः तेजसः बीजं मे प्रतिभाति ॥ १५ ॥

अयं बालः शिशुः स्फुलिङ्गस्य अवस्था यथा स्फुलिङ्गरूपेण (प्रकृत्यादिभ्यश्चेति द्वितीया) स्थितः एकं काष्ठं (काष्ठं दारिन्धनं त्वेध इधमेधः समित् स्त्रियां इत्यमरः) अपेक्षते इति एधापेक्षः (कर्मण्यण् इति अण्) यद्वा “ ईच्छतिभिभ्याच्च ” इति वार्तिकेन कर्त्तरि णप्रत्ययः । वज्रिः अमलः इव मङ्गतः तेजसः बीजं अङ्गुरः मे मनःसम्बन्धे प्रतिभाति प्रतीयते इत्यर्थः । अङ्गुरपि वज्रस्फुलिङ्गः काष्ठसंश्लेषेण यथा प्रबलः

सर्व्ववस्तुदहनसमर्थः स्यात्, तथायं कुमारः कालिन विश्वविजयी महाबली भविता
इति तात्पर्यम् । उपमालङ्कारः ॥ २५ ॥

Change of voice.—वीजेन अनेन बालेन वक्रिणा एधापेक्षेण...स्थितेन
भूयते इति प्रतिभायते ।

प्रथमा । क्रीडति अनेन इति क्रीडनं करणे ल्युट् ततः स्वार्थे कन् । क्रीडनकं
क्रीडार्थं द्रव्यम् शालभस्त्रिकादि ।

राजा । चक्रवर्त्तिनः सार्व्वभौमस्य लक्षणं चक्रं इति चक्रवर्त्तिलक्षणम् ।

“अतिरक्तः करो यस्य यथिताकुलिकी मृदुः ।

आपाकुशाङ्कितः सीऽपि चक्रवर्त्तो भवेदध्रुवम् ॥

प्रसीध्ववस्तुप्रणयप्रसारितः जालयथिताकुलिः करः, इद्वारागया नवीपसाभिन्नं
अलक्ष्यपचान्तरं एकपङ्कजं इव विभाति ॥ २६ ॥

प्रसीध्यते अनेन इति कृत्यल्युटो बहुलमिति करणे यत्प्रत्ययः । प्रसीध्यं लोभ-
नीयं लोभस्य विषयीभूतं इत्यर्थः यत् वस्तु तस्य प्रणयेन प्रार्थनया हेतुना प्रसारितः
सङ्गच्छार्थं विस्तारितः, जालवत् यथिता अन्योन्यसंश्लिष्टा अलभ्यावकाशा इत्यर्थः
अकुलयः यस्य सः जालयथिताकुलिः तथोक्तः करः हस्तः, इद्वः रागः यस्याः तथा
इद्वारागया प्रदीप्तवर्णया सञ्ज्वलया इत्यर्थः नवया उपसा प्रभातेन भिन्नं सन्नीलितं
न लक्ष्यं पद्माणां दलानां अन्तरं विवरं यस्य तत् एकं पङ्कजं कमलं इव विभाति
उपमालङ्कारः । वंशस्थविलं वृत्तम् ॥ २६ ॥

“नवीपसिति पाठः दुष्टः एव उपः शब्दस्य नित्यक्रीवत्वात्” इति यस्यायपचानन-
चरणैरुक्तम् तच्चिन्त्यम् । स्त्रीलिङ्गोऽपि उपसृशब्दः अस्ति । वाचस्पत्यकीषे उपः-
शब्दः स्त्रीलिङ्गः पठितः तथाच पाणिनिः “प्रतिपदापदविपत्संपञ्चरत्संसत्
परिषदुषः संवित्छत्तपुनमुत्समिधः” अत्र भट्टोजिदीक्षितः उवाः प्रातरधिष्ठात्री
देवता । तथाच भवभूतिः “जगदवन्द्या देवीमुषसमिधः” । अत्र कालेन सङ्ग-
तदभिमानिदेवतायाः अमेदविषया ।

Change of voice.—...प्रसारितेन...यथिताकुलिना करिण...भिन्नेन एक-
पङ्कजेनेव अलक्ष्यपचान्तरेण विभायते ।

द्वितीया । सुव्रतेति प्रथमायाः नाम । विपूर्व्वान् रमेः णिचि मितं ऋस् इति
ऋस् । वाक् एव इति वाङ्मात्रं तेन केवलया वाचा । बर्षेः नीलपीतादिभिः
शिवितः रञ्जितः । अयौ इति सम्प्रदाने चतुर्थी ।

राजा । दुर्लक्षिताय दुष्टाय अयौ बालाय स्पृहयामि । दुष्टोऽपि अयं मे प्रियः ।
अयौ इत्यत्र “सङ्कीरीक्षित” इति सम्प्रदाने चतुर्थी । In connection with the

root স্বর্জ of the *churadi* class that which is desired becomes the dative case and takes the fourth case-ending,

ধন্য: অনিমিত্তহাসৈ: খালচ্চদনমুকুলান্, অখ্যক্তবর্ণরমণীয়বচ:প্রবচীন্
অহাস্যপ্রথয়িন: তনয়ান্ বহন্ত: তদঙ্করলসা মলিনীভবন্তি ॥৭৬॥

ধন লভ্যার: ইতি ধনগণ লভ্যা ইতি যত্ প্রথয়: । ধন্যা: পুষ্পবন্ত: (মুক্ততী
পুষ্পবান্ ধন্য ইত্যমর:) জনা: নাস্তি নিমিত্ত কারণং যেষাং তে অনিমিত্তা: তথোক্তা:
হাসা: অনিমিত্তহাসা: তৈ: অকারণহাস্যৈ: দন্য: মুকুলা: ইব ইতি দনমুকুলা:,
খালচ্চা: ইষদহম্ভা: দনমুকুলা: যেষাং তান্ খালচ্চদনমুকুলান্, অখ্যক্তৈ:
অবিষ্যৎমুস্মারিতৈ: বর্ণৈ: অম্বরৈ: রমণীয়া শ্রুতিসুভগা বচস: বাহ্যস্য প্রবচি: প্রসর:
যেষাং তান্ অখ্যক্তবর্ণরমণীয়বচ:প্রবচীন্, স্বতলদসমভ্রসবাগ্ভ্যাপারান্ অজস্য ক্রীড়স্য
আশ্রয়ী আরোহণ্যে প্রথয়িন: প্রার্থনাবত:, উৎসঙ্গারোহণীতৃসুকান্ তনয়ান্ পুত্রান্
বহন্ত: ক্রীড়ি ধারয়ন্ত:, তেষাং বালানান্ অঙ্করলসা গাবপাশ্রুনা মলিনীভবন্তি
বৈশুগৃহিতত্বান্ মালিন্সং মলন্তে । পুষ্পজ্ঞানামিব ইন্দ্রকৃতনয়সংস্বর্গমুস্মমিতি ভাব: ।
অধন্যোহেহন্ত ইতি ব্যজ্যতে । পাদদ্বয়ী স্বভাবীক্তিরলঙ্কার: । বসন্ততিলকাচরণ ॥৭৬॥

Change of voice.—বহুভি: ধন্যৈ: মলিনীভূয়তে ।

রাজা। [দক্ষিণবাহুস্পন্দনরূপ নিমিত্ত অমুভব করিয়া] বাহু তুমি বুধা কেন
স্পন্দন করিতেছ? শকুন্তলাসাগররূপ মনোরথের আশাও আমি করিতে পারি না।
কারণ মঙ্গলবিষয় পূর্বে এত্যাখ্যাত হইলে ছঃস্বরূপে পরিণত হয়।

নেপথ্যে—চপলতা করো না। নিজস্বভাবের অনুসরণ করিলে।

রাজা। [শ্রবণ করিয়া] এত অবিনয়ের যোগ্য স্থান নহে, কাহাকে নিবেশ
করিতেছে। [শকাভুসারে অবলোকন করিয়া আশ্চর্যের সহিত]

তাপসীষ্মর কর্তৃক অমুগম্যমান অবলম্বিতসম্পন্ন এই বালক কে? জননীর স্তন
অর্দ্ধপান করিয়াছে এরূপ সিংহশিশুকে কেশাকর্ষণ পূর্বক ক্রিষ্ট করিয়া ক্রীড়া করিবার
জন্ত বলসহকারে আকর্ষণ করিতেছে।

[তাহার পর ঐ কার্যে ব্যাপৃত বালক তাপসীষ্মরের সহিত শ্রবেশ করিল]

বালক। অরে সিংহ মুণ খোল, তোর দাঁত গণিব।

প্রথম। অবিনীত, সঙ্কুলি আমাদের অপত্য হইতে ভিন্ন নহে, ইহাদিগকে ক্রুদ্ধ
করিতেছ কেন? তোমার যে ক্রোধ বাড়িতেছে। ঋষিগণ তোমার যে সর্বদমন নাম
করিয়াছেন তাহা উপযুক্ত হইয়াছে।

রাজা। ঔরসপুত্রে চিত্ত যেস্বরূপ স্নেহাক্রষ্ট হয়, এই বালকের প্রতি আমার মন
সেইরূপ কেন হইতেছে? নিশ্চয় অপূত্রকতা আমাকে এরূপ বৎসল করিতেছে।

ষষ্ঠীয়া তাপসী। তুমি যদি ইহার পুত্রকে ত্যাগ না কর, তাহা হইলে এই সিংহী
তোমাকে আক্রমণ করিবে।

বালক। [ঈষৎ হাতের সহিত] ইং, ভারি ভয় পেরেছি। [অধর দেখাইল]

রাজা। কাষ্ঠাপেক্ষী ক্ষূলিঙ্গাবহায় হিত বহির জায় এই বালককে অতি মহৎ তেজের অঙ্কুর বলিয়া বোধ হইতেছে।

প্রথমা। বৎস, এই মুগেন্দ্রশিশুকে পরিত্যাগ কর, তোমাকে অপর একটি ক্রীড়ার দ্রব্য দিব।

বালক। কৈ, তাহা দাও। [হস্তপ্রসারণ করিল]।

রাজা। কি! এ যে চক্রবর্তীলক্ষণও ধারণ করে।—জালের জায় অস্ত্রোক্তসংজ্ঞিষ্ট অঙ্গুলীবিশিষ্ট এবং লোভনীয় বস্তুর আর্থনায় বিস্তারিত ইহার এই কর, প্রদীপ্তরাগ তরুণ উষায় উন্মীলিত অদৃশ্যপ্রান্তর একটি পদ্মের জায় শোভা পাইতেছে।

দ্বিতীয়া। সুব্রতে, ইহাকে কেবল বাক্যে বিরত করিতে পারা যাইবে না। তুমি বাও আশ্রয় পর্ণশালায় মার্কণ্ডের নামক শ্লথকুমারের নানাবর্ণে রঞ্জিত মুক্তিকাময়ূর আশ্বে সেটা ইহাকে আনিয়া দাও।

প্রথমা। তাহাই করি। [নিষ্ক্রান্ত]

বালক। ততক্ষণ ইহার সহিত ক্রীড়া করি। [তাপসীর দিকে দৃষ্টিপাত করিয়া হাসিতে লাগিল]

রাজা। এই দুই বালককে আমার ভালবাসিতে ইচ্ছা হইতেছে।

বিনা কারণে হাস্য হেতু যাহাদিগের (কুল) কোরক সদৃশ দম্পণ্ডজি দৃষ্টি হয়। অস্পষ্ট অক্ষর হেতু যাহাদের বাক্যোচ্চারণ মনোহর এবং যাহারা ক্রোড়ে উঠিতে সমুৎসুক এক্রপ তনয়দিগকে অন্ধে ধারণ করিয়া পুষ্যাবান্ ব্যক্তিরাই তাহাদিগের গাত্র ধূলিঘারা মলিনতা প্রাপ্ত হন।

King.—[*Feeling an omen (of throbbing)*]. I hope not for the desire of my heart; why do you, O my (right) arm, throb to no purpose? For good fortune, (if) discarded once, turns into misery.

Behind the scenes.—Don't do acts of naughtiness. How! You have assumed your own nature.

King.—[*Listening*]. This is not a place for wantonness. Who can be this who is being forbidden (thus)? [*Looking in the direction of the sound, with wonder*]. Who is this boy followed by two female hermits, having strength not like that of a boy? He drags by force, for the purpose of playing, a whelp which has half sucked from its mother's breast; and has its mane ruffled and disordered by reason of rough handling.

[*Then enter a child engaged as described, with two female hermits.*]

Boy.—Open your mouth, you lion, I will count your teeth.

First woman.—Naughty child, why do you provoke these animals having no difference from our own children? Ah! there your anger is increasing! That you have been named *Sarvadamana*, (the tamer of all), by the hermits is quite proper.

King.—Why does my mind feel affection for this boy as for a son born of my own heart? Surely the state of being without an issue causes me to feel affection for (it).

Second woman.—This lioness would surely come down upon you, if you do not release her cub.

Boy.—[*With a smile*] Oh! Greatly indeed have I been terrified! [*Pouts his lower lip.*]

King.—To me this boy seems to be the germ of great prowess like fire remaining in the state of a spark, waiting for fuel.

First woman.—My child, leave this young lion; I will give you some other thing to play with.

Boy.—Where is it? Give it to me. [*Extends his hand.*]

King.—What! The sign of a paramount sovereign is borne by him! For so, his hand, stretched for getting the object of temptation, with its fingers sticking close to one another like a web, shines like a single lotus with the interstices between its petals not to be seen, blown by the early dawn of glowing lustre (colour).

Second.—Subrata, he is not to be dissuaded by words alone. Go and bring for him from my cottage the earthen peacock painted with (different) colours, belonging to the hermit-boy Markandeya.

First.—very well [*Exit*].

Boy.—Till then I shall play with it. [*Laughs, looking at the hermit-lady.*]

King.—I like this boy, naughty though he is. (Thrice) blessed are they who—bearing (on their arms) their children, whose bud-like teeth are a little visible by reason of smiles without cause, whose utterance of words is charming on account of indistinct syllables, and who are yearning for getting into (their parents') laps,—become soiled with the dust of their body (*i. e.* of the children.)

तापसी । भद्रं मुखं यस्य इति विद्यते भद्रमुखः सौम्यदर्शनः यथा भद्रेषु मुखमिव इति भद्रमुखं तत्सम्बोधने भद्रमुख । दुःखेन भीक्तुं शक्यः इति दुर्भीचः (मुखते: कर्मणि खल् अथवा भीचयते: कर्मणि खल्) तादृशः हृत्सायकः यस्य तेन दुर्भीचहृत्सायकश्च ; यस्मिन्ननेन स्वगन्धियुरयं अनेन बालकेन करिण गृहीतः तदङ्गं मया अस्य हृत्सात् भीचयितुं न शक्यते । डिम्भसीला बालक्रीडा, तथा बाध्यमानः पौत्र्यमानः क्लिष्टमानः ।

राजा । आश्रमविरुद्धवृत्तिना त्वया जन्मतः सत्त्वसंश्रयसुखः संश्रयः, कृष्णसर्प-
श्रियुना चन्दनः इव किमिति दूष्यते ॥ १८ ॥

आश्रमस्य विरुद्धा प्रतिकुला वृत्तिः व्यवहारः आचार इति यावत् यस्य तेन आश्रमविरुद्धवृत्तिना त्वया जन्मतः जन्मतः प्रवृत्ति वाण्यादारभ्य इत्यर्थः सत्त्वानां प्राणिनां संश्रयः आश्रमभूतः अतएव सुखः सुखकरः संश्रयः अन्तःश्रवणां नियङ्गः, हिंसीपरमः इत्यर्थः, कृष्णसर्पस्य, उग्रविषस्य सर्पमेदस्य श्रियुना चन्दनः दुमः इव किमिति दूष्यते मलिनमिमानं आपाद्यते । चन्दनपत्रेऽपि विशेषणं योज्यम् । उपमा-
लङ्कारः रघोद्धता वृत्तम् । लक्षणां रातपरैरनुरक्तैः रघोद्धता ॥ १९ ॥

जन्मतः इति पञ्चम्याससिख आरम्भार्थत्वात् अपादाने पञ्चमी । कृष्णसर्पः इति नित्यसमासः । दूष्यते इति दूष्यते: णिचि कर्मणि लटि रूपम् “दीवीणी इति णिचि सकारस्य न ऋत्वभावः” ।

Change of voice.—आश्रमविरुद्धवृत्तिः त्वं सत्त्वसंश्रयसुखं संश्रयं कृष्णसर्प-
श्रियुः चन्दनमिव दूषयसि ।

राजा । आकारस्य मूर्तेः सदृशं अनुकूपं चेटितं सिंहश्रियुर्कर्षणरूपं कर्म । स्थानप्रत्ययात् अथ स्थाने अश्रियुकुमारस्य उत्पत्तिसम्भवः नास्ति इति विश्वासवशात् अङ्गमेवमुत्प्रेक्षितवान् ।

[सिंहश्रियुं बालहृत्सात् भीचयन् बालकस्य अङ्गस्थे अनुभूय]

कस्यापि कुलादुरिण अनेन गात्रेषु स्पृष्टस्य मन एवं सुखं । यस्य कृतिनः अङ्गात् अयं प्रकटः तस्य चेतसि कां निर्वृतिं कुर्यात् ॥ १९ ॥

कस्यापि अविज्ञातनामादेः मद्भिन्नस्य जनस्य कुलादुरिण वंशपरौष्टे तनयेन इत्यर्थः अनेन बालकेन गात्रेषु अङ्गेषु (अथर्वेदे सप्तमी) स्पृष्टस्य मन एवं ईदृक् निरतिशयं सुखं सम्पद्यते इति शेषः । यस्य कृतिनः पुण्यवतः अङ्गात् तन्वा अयं प्रकटः समुत्पन्नः यस्यायं तनूजः इत्यर्थः तस्य चेतसि अयं बालः कां क्रीडशौ निर्वृतिं सुखं कुर्यात् अजयित तत्र जाने इति बाक्समामिः । वृत्तमुपजातिः ॥ १९ ॥

Change of voice.—सुखेन भूयते ।...अनेन प्रकटं भूयते...कां निर्वृति-
क्रियते ।

तापसी । रूपेण आकृत्या संवदति यद्वा रूपं संवदति अनुकरोति या सा रूपसंवादिनी आकृतिरुत्था । अप्रतिलोमः अप्रतिकूलः । “अच् प्रत्यन्वपूर्व्यात् सामलोमः” इति अचप्रत्यये अप्रतिलोमः इति अदकः शब्दः । The सामन् and लोमन् take the augment अच् when compounded with प्रति अनु and अव ।

राजा । [उपलालयन् हस्तादिना सुश्रून्] व्यपदिश्यते ख्याप्यते अनेन इति व्यपदेशः कुलम् ।

राजा । एकः तुल्यः अन्त्यः वंशः यस्य सः । अन्ते भवं इति अन्त्यं (अन्त-शब्दात् यत्) कुलस्य वंशस्य व्रतम् आचारः ।

ये क्षितिरश्वायै पूर्वं रसाधिकेषु भवनेषु निवासम् उशन्ति ; पश्चात् नियतैक व्रतिव्रतानि तरुमूलानि तेषां गृहीभवन्ति ॥ २०॥

ये पुरुवंशीयाः नरपतयः पूर्वं यौवने क्षितेः पृथिव्याः रश्वायै पालनाय रसैः राजादिभिः मधुरास्वादैश्च अधिकानि तेषु (रसाः अधिकाः येषु तेषु इति विग्रहः । राघवभट्टेन कृतः) भवनेषु निवासं अवस्थानं उशन्ति कामयन्ते । पश्चात् वार्द्धके नियतं व्यवस्थितं एकं व्रतिव्रतं येषु तानि तरुमूलानि वृक्षतलानि तेषां राज्ञा अगृह्णाणि गृह्णाणि भवन्ति इति गृहीभवन्ति ; तरुमूलान्येव तैराश्रीयन्ते इत्यर्थः । मालभारिणीवृक्षम् । विषमे ससजा यदा गुरु चेत् सभरा येन तु मालभारिणीयम् । वज्र कान्धो इति धातोः लटि वष्टि, उष्टः उशन्ति । लिट् उवाश, लुङ् अवशीत्, अवा शीत्, लोट् हि उडटि । क्तः उशितः । लङ् अवट् औष्टाम् &c. ॥ २०॥

Change of voice.—...येः निवासः उश्यते । नियतैकव्रतिव्रतैः तरुमूलैः गृहीभूयते ।

प्रकाशम्—तापसीं प्रतीत्यर्थः । आत्मगत्या स्वगत्या, पादचारेण, रथेन वा मानुषाणां अयं आश्रमः नागन्तुं शक्यः ।

तापसी । अस्मरसा मेनकया सह सम्बन्धः इति अस्मरः सम्बन्धः तेन । मेनका-तनयात्वात् ।

राजा । हन्त इति हर्षे । आशायाः अयं मे पुत्रः इत्येवन्निधायाः आशाया जननम् उत्पत्पादकम् इत्यर्थः । एकान्वयसम्भूतत्वं आकृतिगतसादृश्यं च आशायाः प्रवर्जनी हेतुः । का आख्या नाम यस्य किमाख्यस्य किन्नामधेयस्य ।

तापसी । धर्मार्थाः दाराः कलत्रं तान् परित्यजति यस्तस्य । लज्जिः घिगुन् ।

राजा । अस्याः कथायाः अहमेव विषयः । अन्येषां दाराणां दृष्ट्वा नामनिशासा सा एव व्यापारः कर्म, न आर्यः न साधुजनसम्मतः ।

তাপসী। আচ্ছা! এ আমাকে অবজ্ঞা করিতেছে। [পাৰ্শ্ব অবলোকন করিলেন] এখানে ঋষিকুমারদিগের মধ্যে কে আছে? [রাজাকে অবলোকন করিয়া] মহাশয়, এই বালক হস্তধারী দৃঢ়রূপে ধরিয়া এই মুগেলশিশুকে বাল্যক্রীড়ায় ক্লেশ দিতেছে, ইহার হস্তগ্রহ আমরা ছাড়াইতে পারিতেছি না, আপনি আসিয়া মোচন করিয়া দিউন।

রাজা। [গমন করিয়া—ঈষৎ হস্তের সহিত] হে মহর্ষিপুত্র, তুমি বাল্যকাল হইতে এইরূপ আশ্রমবিরুদ্ধ আচরণ অবলম্বন করিয়া, কৃষ্ণসর্পশিশু হস্তগত চন্দন তরুকে যেরূপ দূষিত করে, সেইরূপ প্রাণিগণের মুখকর এবং আশ্রয়ধরূপ সংযম গুণকে কেন দূষিত করিতেছ?

তাপসী। মহাশয় এ বালক ঋষিকুমার নহে।

রাজা। ইহার আকারমূরূপ কাঁধেই তাহা বলিয়া দিতেছে। কিন্তু স্থানবিশ্বাসে আমরা এরূপ মনে করিয়াছিলাম। [বালকের হস্ত হইতে সিংহশাবককে মুক্ত করিয়া বালকের গাত্রস্পর্শ অনুভব করিয়া স্বগত]।

কোন অবিজ্ঞাত ব্যক্তির কুলানুর এই বালক কর্তৃক আমার গাত্র স্পৃষ্ট হওয়ার ঈদৃশ স্বেদাদর হইতেছে। জানিনা যে পুণ্যাস্ত্রার অঙ্গ হইতে এই বালক সমুৎপন্ন, তার চিন্তে এ কৌদৃশ স্বেদ উৎপাদিত করে।

তাপসী। [উত্তরকে অবলোকন করিয়া] আশ্চর্য! আশ্চর্য!

রাজা। আশ্চর্য কি?

তাপসী। আপনার আকৃতি এই বালকের আকৃতির সদৃশ এই জন্ত বিন্মিত হইয়াছি; আপনি অপরিচিত হইলেও এ আপনার অনুকূল হইল।

রাজা। [বালককে আদরপূর্বক স্পর্শ করিয়া] যদি এই বালক মুনিপুত্র নয়, তাহা হইলে ইহার গোত্র কি?

তাপসী। পুরুবংশ।

রাজা। [আশ্চর্য] আমার সহিত এক বংশ! এই নিমিত্তই ইনি ইহাকে আমার সদৃশ মনে করিতেছেন। পুরুবংশীয়দিগের চরম বয়সে এইরূপ কুলক্রমাগত আচার—যাঁহার ক্রিতি রক্ষার জন্ত যৌবনে নানারসপূর্ণ গৃহে বাস কামনা করেন, তাঁহার বার্ষিকে বানপ্রস্থধর্ম অবলম্বন পূর্বক তরুতলকে গৃহরূপে আশ্রয় করেন। [প্রকাশ্যে] কিন্তু মানুষে আশ্রয়গতিতে এখানে আসিতে পারে না।

তাপসী। মহাশয় যেরূপ বলিতেছেন। ইহার জননী অপ্সারার সহিত সম্বন্ধ-বশতঃ এই দেবগুরু কণ্ঠপের আশ্রমে সন্তান প্রসব করিয়াছিল।

রাজা। [জনান্তিকে] ইহা আশা উৎপাদনের দ্বিতীয় হেতু। (প্রকাশ্যে) তিনি কোন রাজর্ষির পত্নী?

তাপসী। সেই ধর্মদারপরিভাগী (বৃশংসের) নাম করিবার জন্ত কাহার ভাবনা পড়িয়াছে?

রাজা। [স্বগত] এ কথা ত আমাকেই লক্ষ্য করিয়া বলিতেছে। যদি এই শিশুর মার নাম জিজ্ঞাসা করি? কিন্তু পরপত্নীর নামাদি জিজ্ঞাসা করা সাধুজনবিগৃহীত।

Hermit-lady.—Well ! He pays no attention to me. [*Looking about*]. Any one here of the young hermits ? [*Seeing the king*]. Good sir, please come and release this young lion, who is being teased by this boy, in his boyish play,—with a grasp of the hand hard to unloose.

King—[*Approaching with smile*]. O you son of a great saint, why do you, with a course of conduct contrary to the practices of the hermitage, defile, from your very childhood, the virtue of self-control, which is beneficial, and a refuge, as it were, to all creatures ; even as a young one of the cebra does defile the Sandal.

Hermit-lady.—Good sir, he is not a hermit's son.

King.—His action, worthy of his frame, tells it. But from a consideration of the place he is now in, so did we surmise. [*Doing as requested, and feeling the touch of the boy, aside*].

If such is my pleasure being touched in the body by this boy, a scion of the family of some unknown person, what joy must he create in the mind of that fortunate person from whose body he has sprung !

Hermit-lady.—[*Observing both*]. Wonderful ! Wonderful !

King.—Noble lady, what can it be ?

Hermit-lady.—Your person resembles the form of this boy ; hence it is that I have been astonished. He has become submissive to you though you are a stranger to him.

King.—[*Caressing the boy*]. If he is not a hermit's son, what, then, is his family ?

Hermit-lady.—The race of Puru.

King.—[*Aside*]. What ! Of the same family with me ! Hence, indeed, does this lady think him to have resemblance to me. Of the descendants of Puru, this is the family-practice in old age. To them who choose at first to stay in house abounding in pleasures, for the sake of the protection of the earth, the foot of trees becomes, in old age, a house, where only the vow of ascetics is resorted to. [*Aloud*]. But this is not accessible to men by their own power.

Hermit-lady.—As your reverence says. The mother of the boy from her relation to an Apsara, has given birth to him in this grove of penance of the father of the gods.

King—[*Aside*]. Ah ! This is another support to my hopes. [*Aloud*]. What is the name of the royal saint whose wife she is ?

Hermit-lady—Who ever cares to think of mentioning the name of that disowner of his own lawful wife ?

King.—[*Aside*] This story alludes to me. Well, If I ask the name of the mother of this boy ; or it is dishonourable to ask about another's wife.

तापसी । शकुन्तस्य पक्षिणः मृत्तिकामयूरस्य इत्यर्थः लावण्यं रमणीयत्वं ।

उमे । नाम्नः शाकुन्तलेति आख्यायाः सादृश्यं तेन ।

द्वितीया । भणितः कथितः ।

राजा । नाममावस्य प्रस्तावः उल्लेखः, मृगतृष्णिका मरीचिका पिपासीरिव, मम विषादाय चेतसो भङ्गाय कल्पते ।

बालः । मे मङ्गलं कथ्यमानां प्रीयमाण इति चतुर्थी । भद्रः रमणीयः, सुन्दरः इति यावत् मयूरः । [क्रीडनकं क्रीडाद्रव्यं] ।

प्रथमा । रक्षाकरण्डकं, रक्षाकरण्ड एव इति रक्षाकरण्डकम्, कश्चित् स्थायिकाः प्रकृतेः लिङ्गवचनान्यतिवर्तन्ते इत्युक्तेः क्लीबत्वम् । “करण्डो मधुकोशं स्यात् वीटिकाखण्डकोशयोः” इति राघवभट्टधृतकोषः । रक्षाकरण्डकं रक्षावीटिका । अन्महे इति विख्याये अव्ययम्—“विख्याये अन्महे अन्म नित्यं स्त्रीभिः प्रयुज्यते इति भरतः ।

उमे । अवलम्ब्येति अलं योगात् क्लीबत्वं उपसर्गपूर्वत्वात् । [उरसि निहितः हस्तः याभ्यां ते उरोनिहितहस्ते] ।

प्रथमा । जातस्य बालकस्य कर्म इति, जातकर्म संस्कारविशेषः । तथाच मनुः प्राङ्नाभिवर्द्धनात् (ष्टेदनात्) पुंसो जातकर्म विधीयते ।

राजा । किञ्चिदि विकारः सर्पभावः । अप्रत्यक्षं प्रत्यक्षं कृता इति प्रत्यक्षीकृता ।

उमे । अनेकवारान् ।

राजा । मनोरथं पुत्रविषयकं अभिलाषं पूर्णं सफलं सन्तं कथं न अभिनन्दामि मनोरथविषयीभूतं इमं बालं कथं न आलिङ्गनादिना अभिनन्दामि । [परिष्वजते आलिङ्गति] ।

द्वितीया । नियमे प्रीयितवर्णकया आचरितव्ये आचारे, व्रते इत्यर्थः व्यापृता नियुक्ता तस्यै । क्रियाग्रहणमधिकर्णव्यमिति सम्प्रदाने चतुर्थी ।

[एकां वेषीं सर्पाकाररक्षितकेशवेशं, प्रोषितभर्तृकायाः कवरीवन्धननिषेधात्, श्रति या सा एकवेषीधरा] ।

शकुन्तला । विकारस्य सर्पभावीपगमस्य काले, प्रकृतौ स्वरूपे तिष्ठति या ताम् प्रकृतिस्थां शीघ्रधिरूपेण स्थितां युत्वा ईदृशमसन्दिग्धं प्रमाणं लब्ध्वा अपि आत्मनः स्वस्थाः भागधेयेषु भाग्येषु विषये सम आशा नासीत् । ईदृक् मे दुरदृष्टं यत् तस्य शुभपरिणामः आशायाः अपि अविषयः ।

राजा । परिधूसरे वसने वसाना, नियमन्नाममुखी धृतैकवेषिः शुद्धशीला या, एषा अतिनिष्कारणस्य सम दीर्घं विरहव्रतं विभर्ति ॥ २१ ॥

परिधूसरे मलिने, वसने, उत्तरीयं अन्तरीयकञ्च वसाना आच्छादयन्ती, परिदधाना इति यावत्, नियमेन व्रतनिवन्धनेन आचारेण, चामं चीर्णं कृशमिति यावत् सुखं यस्याः सा नियमन्नाममुखी परिपाण्डुदुर्वलकपोला इत्यर्थः स्वाङ्गाञ्चोपसर्ज्य नादसंयोगोपधादिति पाक्षिकः ङीप् धृता एका वेषि यया सा धृतैकवेषिः शुद्ध, निर्मल शीलं यस्याः सा शुद्धशीला पूताचारा या एषा शकुन्तला अतिनिष्कारणस्य अतिनिष्ठुरस्य सम दीर्घे व्यापि विरहव्रतं विभर्ति धारयति ॥ २१ ॥

विरहव्रतमित्यत्र—“आचारं मुदिते हृष्टा प्रोषिते मलिना कृशा । मण्डनं वर्जयेत् मारी तथा प्रोषितभर्तृका । देवताराधनपरा तिष्ठेद्भर्तृहृते रता ।” “क्रीडां शरीरसंस्कारं समाजोत्सवदर्शनम् । हास्यं परगृहे वासं त्यजेन् प्रोषितभर्तृका” इत्यादिसंहितापुराणवचनानि द्रष्टव्यानि । यथाबद्धवस्तुवर्णनात् स्वभावोक्तिरलङ्कारः ।

अनुरूपो भावः—उत्तरचरिते ।

परिपाण्डुदुर्वलकपोलसुन्दरं
दधती विलोलकवरीकमाननम् ।
करुणस्य मूर्तिरिष वा शरीरिणी
विरहव्यथेव वनमेति जानकी ॥

Change of voice.—वसानया नियमन्नाममुख्या धृतैकवेष्या शुद्धशीलया यया एतया...विरहव्रतं भिद्यते । वस आच्छादने इति अदादिगणौयात् आत्मनेपदिनः धातोः कर्तरि शानच् स्त्रियां वसाना । लट् वसे, लिट् ववसे, लुङ् अवसिष्ट ; क्तः वसितः ।

शकुन्तला । [पश्चात्तापः अनुतापः अनुशयः इति यावत् तेन विवरणं मलिनः तम्] कृतं रक्षामङ्गलं यय तम् शीघ्रधिरूपया रक्षया सनाथदेहं दारकं पुत्रं दूषयति अपवित्रं करोति*स्वभावस्यर्जनम् ।

রাজা। কীর্থ্যে ক্ষুরস্য কর্ম্ম ইতি যন্ প্রত্যাখ্যানকর্ম্ম নৈতুর্ধ্যম্ অনুকূল পরিণামঃ উদকঃ যস্য তন্ অনুকূলপরিণামং যমীদর্ক্যং যজ্ঞাদহং ত্বয়া প্রত্যাখ্যাতঃ ; মন তব মহত্বং গরীয়ঃ ইতি প্রদর্শনস্য অবকাশঃ সম্ভ্রান্তঃ অতঃ কীর্থ্যস্য স্যলত্বম্ ।

শকুন্তলা। মনুসরঃ অয্যযুমহেবঃ পরিত্যক্তঃ যীন তেন পরিত্যক্তমনুসরীণ্য, ত্যক্তবীরেণ ইত্যর্থঃ ।

তাপসী। [মৃতিকাময়ূরহন্তে] সর্কদমন, শকুন্তলাবণ্য দেখে ।

বালক। [দৃষ্টিপাত করিয়া] আমার মা কোথায় ?

উভয়ে। এই মাতৃবৎসল শিশু নামসাদৃশ্যে বঞ্চিত হইয়াছে ।

দ্বিতীয়। বৎস এই মৃতিকাময়ূরের রমণীয়তা দেখে, ইহাই তোমাকে বলিয়াছি ।

রাজা। [আশ্চর্যত] ইহার মাতার নাম কি শকুন্তলা ? এরূপ নামের সাদৃশ্য অনেক আছে। তবে কি এই নামোন্মেষে মৃগতৃক্ষিকার স্থায় আমার নিবাদের জন্ম হইল ।

বালক। মা এই স্থলর ময়ূরটি আমার ভাল লাগিতেছে । [ময়ূর গ্রহণ করিল]

প্রথমা। [অবলোকন করিয়া উৎসেহের সহিত] ওমা ! ইহার একোষ্ঠে রক্ষা-বন্ধন দেখিতেছি না ।

রাজা। উদ্বিগ্ন হইবেন না। সিংহশিশুর সহিত সংমর্দনহেতু ইহা এই পড়িয়া গিয়াছে [তুলিতে ইচ্ছা করিলেন]

উভয়ে। ইহা তুলিবেন না। ইনি যে তুলিয়া লইয়াছেন। [বিস্ময়হেতু বক্ষঃস্থলে হস্ত দিয়া পরস্পরের দিকে দৃষ্টিপাত করিলেন]

রাজা। আমাকে কি নিমিত্ত নিবেদন করিয়াছিলেন ?

প্রথমা। মহাশয় শুনুন ; এই অপরাধিতা নামে ওষধি ইহার জাতকর্ম্ম সময়ে ভগবান্ মারীচ দিয়াছেন। ইহা ভূমিতে পতিত হইলে শিশুর পিতা মাতা এবং নিজ ব্যতিরেকে অন্য কেহ ইহা গ্রহণ করে না ?

রাজা। যদি গ্রহণ করে ?

প্রথমা। তাহা হইলে ইহা সর্প হইয়া তাহাকে দংশন করে ।

রাজা। আপনারা কখনও ইহার এইরূপ বিকৃতিবস্থা প্রত্যক্ষ করিয়াছেন ?

উভয়ে। অনেক বার ।

রাজা। [আশ্বাদের সহিত আশ্চর্যত] আমার মনোরথ সম্পূর্ণ হইয়াছে, ইহাকে কেন অভিনন্দন না করিব ? [বালককে আলিঙ্গন করিলেন]

দ্বিতীয়। স্বত্রেতে এস এই বৃত্তান্ত নিয়মব্যাপ্তা শকুন্তলাকে বলিগে ।

[উভয়ে নিষ্ক্রান্ত]

বালক। আমাকে ছাড়িয়া দাও আমি মার নিকট যাইব ।

রাজা। পুত্র, আমার সহিত মাতাকে অভিনন্দন করিবে ।

বালক। আমার পিতা দুষ্টান্ত ভূমি নহে ।

রাজা। [ঐষৎ হাস্যের সহিত] এই বিবাদই বিশ্বাসোৎপাদন করিতেছে ।

[তাহার পর একবেণীধরা শকুন্তলার প্রবেশ]

শকুন্তলা। সর্বদমনের ওষধি বিকারপ্রাপ্ত হইবার সময়েও অবিকৃত আছে ইহা শুনিয়াও আমার নিজ ভাগ্যের প্রতি আশা হয় নাই। অথবা সাধুমতী যেরূপ বলিয়াছে তাহাতে ইহা সম্ভব হইতে পারে।

রাজা। [শকুন্তলাকে অবলোকন করিয়া] ইনি সেই শকুন্তলা, সাধুশীলা ও নিয়মহেতু কৃশাননা, যিনি ধূসর বস্ত্র পরিধান করিয়া পৃষ্ঠে একবেণী ধারণপূর্বক এই অতি নৃশংসের (আমার) দীর্ঘ বিরহরত ধারণ করিতেছেন।

শকুন্তলা। [পশ্চাত্তাপহেতু মলিন রাজাকে অবলোকন করিয়া] ইনি ত আৰ্য্য পুত্রের স্ত্রায় নহেন। তবে কে এ রক্ষামঙ্গলাদিসহিত আমার পুত্রকে নিজগাত্রসংসর্গে দূষিত করিতেছে।

বালক। [জননীর নিকট গমন করিয়া] মা, এই একজন কে আমাকে পুত্র বলিয়া আলিঙ্গন করিতেছে।

রাজা। প্রিয়ে, তোমার প্রতি যে নিষ্ঠুরতা প্রদর্শন করিয়াছিলাম তাহার পরিণাম অশুকুল হইয়াছে যেহেতু তুমি আমার চিনিতে পারিয়াছ দেখিতেছি।

শকুন্তলা। [আশ্চর্যত] হৃদয় আশ্চর্য হও। রোষ এবং মৎসর পরিত্যাগ পূর্বক অদৃষ্ট আমার প্রতি অশুকম্পা করিয়াছে। ইনি আৰ্য্যপুত্রই।

Hermit-lady.—[*Entering with the earthen peacock in her hand.*]
Sarvadamanana, look at the beauty of the bird (Sakunta).

Boy.—[*Glancing round.*]. Where is my mother? (*Mistaking the word sakunta for Sakuntala his mother.*)

Both.—Devoted as he is to his mother, he has been deceived by the similarity of name.

Second.—You have been told, child,—“Look at the beauty of the earthen peacock.”

King.—[*Aside.*]. Is “Sakuntala” his mother’s name? But then there are similarities of names. Is then this mention of the name to tend, like the mirage, to my despondency and gloom?

Boy.—Mother, this beautiful peacock is agreeable to me. [*Takes the toy.*]

First.—[*Looking with anxiety.*]. Alas! the amulet [lit. the scroll of creeper for protection] is not seen on his wrist.

King.—Don’t be anxious. Here is it fallen from the wrist on account of wrestling with the cub of a lion. [*Wishes to pick it up.*]

Both.—Don’t take it up. Why! He has already taken it up!

[*Both look at each other with astonishment, having placed their hands on their chest*]

King.—Why have we been forbidden ?

First.—Listen, good sir. This is a herb, named Aparajita, given by the holy sage Maricha at the time of his natal ceremony. Excepting his parents, and himself, none takes it up when fallen on the ground.

King.—If some one takes it up ?

Both.—Then becoming a serpent, it bites him.

King.—Have you ever seen its transformation ?

Both.—Several times.

King.—[*With joy, aside*] Why shall not I, then, hail my heart's wish entirely fulfilled ? [*Embraces the boy*].

Second.—Suvrata, come, let us inform Sakuntala, engaged in her vow, of this matter. [*Exeunt*].

Boy.—Leave me, I will go to my mother.

King.—My child, you will greet your mother with me.

Boy.—Dushyantā is my father ; not you.

King.—[*With a smile*]. This dispute, or contradiction itself convinces me.

[*Then enter Sakuntala, with her hair woven into a single braid*]

Sakuntala.—Hearing the amulet of Sarvadamana to be in its natural state, even at the time of transformation, I had hardly any hope about my good fortune. Or, as Sanumati reported it, it may be possible.

King.—[*Looking at Sakuntala*] Ah ! This is that very lady Sakuntala, who of stainless character, with her face emaciated on account of the vow, wearing cloths brown with dust and holding a single braid of the hair, observes the long vow of [occasioned by] separation from me, a most heartless wretch.

Sakuntala.—[*Seeing the king pale with remorse*] He is indeed not like my husband ; who then can he be that defiles, with the contact of his body, my boy, to whom the auspicious amulet has been given ?

Boy.—[*Going to his mother*]. Mother, here is a certain person who embraces me, calling me his son.

King.—My love, even the cruelty shown to you has had a favourable termination, since I find myself now recognised by you.

Sakuntala.—[*Aside*]. Breathe freely my heart. I have been taken compassion on by fate that has left its malice against me. He is indeed my husband !

राजा । सुमुखि, दिव्या त्वं श्रुतिभिन्नमोहतमसः मे प्रमुखे स्थितासि ; रोहिणी शशिनः उपरागान्ते योगं समुपगता ॥ २ ॥

सुशीमर्न मुखं यस्याः सा सुमुखी, तत्सम्बोधने, दिव्या भागेनैव त्वं श्रुत्या, श्रुतिशक्तेराविर्भावेण भिन्नं निरस्तं मोहतमः यस्य तस्य, श्रुतिभिन्नमोहतमसः, मोहध्वंसात् उद्बुद्धकरणस्य मे प्रमुखे पुरतः स्थितासि वर्तसे । एतदेव सीताहरणं व्यनक्ति । रोहिणी मत्सर्वभेदः शशिनः चन्द्रस्य उपरागः गृहणं (उपरागी गृही राहुयसेल्विन्दौ च पुष्णि च इत्यमरः) तस्य अन्ते अवसाने योगं सम्बन्धम् उपगता प्राप्ता । गृहणान्ते रोहिण्या इन्दोरिव मोहान्ते त्वया मे समागमः संवत्सः इति समुदितोऽर्थः । मोहतमः इत्यत्र मोहः तमः इव इति उपमितिसमासः, कार्यः रूपकसाधकप्रमाणाभावात् । “अथाभ्यां यततद्भां एकवाक्यत्वादिति” यत् राघवभट्टे-नीकं तत्र विचारसहं ; अत्र वाक्यद्वयस्य भिन्नत्वं स्वतएव अवभासते ; एकवाक्यत्वव्यापनप्रयासः कष्टकल्पनासाध्य एव । अतएव नात्र निदर्शनालङ्कारः किन्तु दृष्टान्तः । रोहितशब्दस्य स्त्रियां रोहिणी, रोहिता इति पदद्वयं भवति । “वर्षादनुदासानीप-धानीनः” इति तस्य नत्वम् ।

Change of voice.—त्वया स्थितम् ।... रोहिण्या योगः समुपगतः ।

राजा वाष्पेण जयशब्दे प्रतिषिद्धे अपि मया जितं, यतः ते असंस्कारपाटलोष्ठपुटं मुखं दृष्टम् ॥

वाष्पेण, दीर्घविधीगादनन्तरं भटिति घटनया पूर्वनिर्कारकरणेन च युगपत् इषंकाशुत्यादिभावशब्दत्वात् सुहृदपचौयमानेनामुसम्भारिण, जय इति शब्दे प्रतिषिद्धे निवारिते कण्ठे एव विलीने सति इत्यर्थः मया जितम् ; प्रतिकूलचारिण्यपि वाष्पे मया जयो लब्धः ; यत् यस्मात् असंस्कारिण संस्कारविरहेणापि पाटलं स्वभावतस्तं ओष्ठपुटं यस्मिन् तत् तादृशं ते मुखं दृष्टम् । तत्र दर्शनेनैव मे जयः इत्यर्थः । वाक्यार्थस्य हेतुत्वेनीपन्यासात् काव्यलिङ्गमलङ्कारः ।

Change of voice.—अहं जितवान्... दृष्टवान् ।

राजा । सुतनु, ते हृदयात् प्रत्याक्षिप्यस्त्रीकं अपेतु । तदा मे किमपि बलवान्

मनसः सम्प्रोहः अभूत् । प्रबलतमसां शुभेषु एवम्प्रायाः वृत्तयः, अन्यः शिरसि क्षिप्तां सज्जमपि अहिं शङ्कया धुनोति ।। २१ ।।

श्रीभना तनूर्यस्याः सा सुतनूः स्त्रियां मूर्त्तिं सानुस्तनूरित्यमरः तत्सम्बोधने हे शकुन्तले, तव हृदयात् प्रत्यादेशेन प्रत्याख्यानेन यत् व्यलौकिकं (“व्यलौकिकत्वप्रियेऽप्युते”) विप्रियं दुःखमित्यर्थः तत् अपैतु दूरे प्रयातु तदप्रियं विचार इत्यर्थः । तदा हस्तिनापुरे त्वदुपस्थानसमये मे मम किमपि निरतिशयमित्यर्थः बलवान् अतिप्रबलः मनः सः चित्तस्य समोहः अभूत् अतएव त्वं प्रत्याख्याता अभूः । शुभेषु विषये प्रबलं तमः अज्ञानं भ्रमनिवन्धनं येषां तेषां प्रबलतमसां मोहाच्छ्रान्तां प्रायेण एवं इति एवम्प्रायाः (सुप्सुपेति समासः) ईदृश्यः वृत्तयः आचाराः भवन्ति ; मूढा हि शुभान्यपि नाद्रियन्ते (इति सामान्येन समर्थनात् अर्थान्तरन्यासः) तत्र दृष्टान्तमुदाहरति ; अन्यः चक्षुर्भ्यां हीनो जनः शिरसि क्षिप्तां न्यस्तां स्रजं मालामपि अहेः शङ्का तया सर्पभक्षेण धुनोति कम्पयति शिरश्चलनेन दूरे निक्षिपति इत्यर्थः ॥ २२ ॥

“नैसर्गिकीसुरभिषः कुसुमस्य सिद्धा मूर्द्ध्निस्थितिर्नचरणैरवताडनानि” इति जानन्नपि यदहं त्वां निराकृतवान् तव बलवान् मोह एव हेतुः अतः चक्षुर्व्यो सोऽपराध इति भावः ।

धुनोति इति स्वादिगण्णीयात् धु धातोः लटि रूपम् लिट् दुधाव, दुधवे, लुङ् अधावौत् अधोष्ट । धूञ् कम्पेन इति धातुरस्ति अयं स्वादौ क्रादौ तुदादौ च ; आदौ अपि वीपदेवेन पठ्यते । तथाच कविरहस्ये—

धुनोति चम्पकवनानि धुनोत्यशोकं चूतं धुनाति धुवति स्फुटितातिमुक्तम् ।

वायुर्विधूनयति चम्पकपुष्परेणून् यत्कालने धवति चन्दनमञ्जरीञ्च ॥

Change of voice.—...प्रत्यादेशव्यलौकेन अपेयताम् । किमपि बलवता सम्प्रोहेन अभवि । वृत्तिभिः एवम्प्रायाभिः भूयते । अन्येन क्षिप्ता स्रजं धूयते ।

शकुन्तला । सुचरितं श्रीभनं कर्म तस्य प्रतिबन्धकं शुभकर्मणः परिपाक-प्रतिफलं किमपि पूर्वस्मिन् अन्धनि कृतं मलिनात्मकं कर्म तस्मिन् समये फलं पाकोन्मुखं अभवत् येन हेतुना अनुक्रीशेन दयया सह वर्तमानः सानुक्रोशः सकलचोऽपि भवान् मयि विरसः वीतरागः संवृत्तः जातः । शङ्कारादौ विषे वीर्ये गुणे राने द्रवे रस इत्यमरः ।

शकुन्तला । अथेति प्रश्ने । दुःखं भजते इति दुःखभागी (भजतेर्धिष्णुः) ।

राजा । विषाद एव शल्यं इति विषादशल्यं तत् उद्धतं चन्द्रलितं येन सः उद्धतविषादशल्यः ।

हे सुतनु मया पूर्वं बद्धविन्दुः अधरं परिबाधमानः यः ते वार्षः मोहात् उपेक्षितः, अद्य चाकुटिलपद्मविशेषं तं वार्षं प्रमथ्य विगतानुशयः भवेन्नृ ॥ २५ ॥

ময়া পূৰ্ব্বং তদা ইত্যর্থঃ বহ্বাঃ বিন্দবঃ যেন সঃ বিন্দুক্ৰমেণ পতন্ ইত্যর্থঃ অধরং পরিবাহমানঃ উত্থীড়য়ন্ বিমলৈ সুকুমারি চ অধরে পতিত্বা উল্লাসাত তস্য স্তানি মাপাদয়ন্ যস্মৈ বাণ্যঃ অশ্রুতিশযঃ সীছাত্ স্মৃতিভংগাত্ অপেक्षিতঃ ন প্রমুখঃ অদ্য আকুটিভেষু অরাসিষু পদ্মসু নেত্রলীমসু বিলগ্নং, শয্যেযু নীহারবিন্দুমিব, পদ্মসু সংলগ্নং তং তজ্জাতীয়ং বাণ্যং প্রমুখ্য বিশোধ্য বিগতঃ দূরীভূতঃ অনুশয়ঃ প্রশাস্যঃ यस্য সঃ বিগতানুশয়ঃ উন্মূল্লিতহৃদয়শল্যঃ ইত্যর্থঃ भवाङ्गि ११२५॥

সৃজঘাতুরদাদিঃ পরস্মৈপদী—লট্—মাষ্টি সৃষ্টঃ, সৃজনি, মার্জ্জন্তি । লঙ্—অমার্জ্, অসৃষ্টাম্ অসৃজন্ অমার্জ্জন্ । লিট মমার্জ, সমৃজতুঃ মমার্জতুঃ &c. মমার্জিথ, মমার্জ । লুঙ্—অমার্জীত, অমার্জীত, &c.

Change of voice.—বহুবিন্দু'...পরিবাহমানং যং অপেক্ষিতবানহম্ । ময়া বিগতানুশয়েন ভূয়তে ।

রাজা । অপলব্ধঃ প্রাপ্তিঃ । লমেঘজ ।

শকুন্তলা । প্রত্যাশয়নং বিশ্বাসীত্বপাদনম্ । বিষমম্ অত্যনুশিতং অনিষ্টমিত্যর্থঃ ।

রাজা । স্মৃতুনা-বসন্তেন সহ সমবায়ঃ সমাগমঃ তস্য চিহ্নং প্রত্যায়কং লক্ষণং কুমুদং স্তম্ভা ধারয়তু । ময়া সহ পুনঃ সমাগমস্য চিহ্নং হৃদে অঙ্কুরীযকং ত্বং ধারয় ।

শকুন্তলা । পুনরপি কিমপি অনিষ্টং সাধয়িষ্যতি ইতি মে ভয়ম্ ।

রাজা । শ্রিয়ে, স্মৃতির আবির্ভাবে যখন আমার মোহাকার দূর হইয়াছে সেই সময়ে মৌজাগ্যক্রমে তুমি আমার সম্মুখে উপস্থিত হইয়াছ । গ্রহণান্তে রোহিণী শশীর সহিত মিলিত হইয়াছে ।

শকুন্তলা । আর্ধ্যপুত্রের জয় হউক । [অর্ধ উচ্চারণ করিয়া বাপ্পনিরুদ্ধকণ্ঠে বিরত হইলেন]

রাজা । হৃন্দরি, বাপ্পকর্ষক জয়শব্দ নিরুদ্ধ হইলেও আমার জয়, কারণ আমি সংস্কারাভাবেও পাটল ওষ্ঠপুটালঙ্কৃত তোমার মুখ দর্শন করিয়াছি ।

বালক । মা, এ কে ?

শকুন্তলা । বৎস, তোমার ভাগ্যকে জিজ্ঞাসা কর ।

রাজা । [শকুন্তলার চরণে নিপতিত হইয়া] হৃন্দরি, তোমার হৃদয় হইতে প্রত্যাখ্যান-দ্রুত বিগত হউক । সেই সময়ে আমার কেমন এক অতিপ্রবল মনের ভ্রম উপস্থিত হইয়াছিল । মোহাচ্ছন্ন বাক্তিগণের শুভ বিষয়ে প্রায়ই এইরূপ আচরণ হইয়া থাকে । অন্ধ বাক্তি মন্তকে নিক্ষেপ্ত মালাকেও সর্পসঙ্কায় কম্পিত করিয়া পরিত্যাগ করে ।

শকুন্তলা । আর্ধ্যপুত্র, উঠুন । নিশ্চয় আমার পূর্বজন্মার্জিত কোন শুভফলের বিরোধী কর্ম সেই সময়ে ফলানুগ ছিল । সেই হেতু আর্ধ্যপুত্র নদয় হইলেও আমায় এতি বিরস হইয়াছিলেন ।

রাজা । [উঠিলেন]

শকুন্তলা। এই হতভাগ্য ব্যক্তিকে আগনি কিরূপে স্মরণ করিলেন।

রাজা। বিষাদশল্য উদ্ভূলিত করিয়া বলিব। হৃদয়, বিন্দু বিন্দুরূপে পতিত হইয়া তোমার অধরে পীড়াগ্রদ যে বাষ্প আমি পূর্বে মোহবশতঃ উপেক্ষা করিয়াছিলাম, ঈষৎ কুটিল পল্লবরাজিতে বিলগ্ন তোমার সেই বাষ্প অদ্য বিশোধিত করিয়া আমি হৃদয়ের পরিতাপ দূর করিব। [অশ্রু মুছাইয়া দিলেন]

শকুন্তলা। [অঙ্গুরীয় অবলোকন করিয়া] স্বামিন্, এই সেই অঙ্গুরীয়।

রাজা। এই অঙ্গুরীয় প্রাপ্তিহেতু স্মৃতি পুনঃ প্রাপ্ত হইয়াছি।

শকুন্তলা। আধ্যাত্মের বিশ্বাসোৎপাদন সময়ে ইহা দ্রুত হইয়া অতিশয় অনিষ্ট উৎপাদন করিয়াছিল।

রাজা। লতা বসন্তঋতুসমাগমের চিহ্নস্বরূপ কুহুম ধারণ করুক।

শকুন্তলা। আমি ইহাকে বিশ্বাস করি না। আধ্যাত্মই ধারণ করুন।

King—My love, O you of a fair face, luckily do you stand in my presence, whose darkness of forgetfulness has been scattered by recollection. The constellation Rohini has got united with the Moon after the eclipse.

Sakuntala.—May my husband be victorious ! [*Half-uttering, stops with stifling tears in the throat*].

King.—Fair one, though the word “victory” is prevented (from being uttered) by tears ; yet I am victorious ; since I have seen your face with ruddy lips, though unadorned.

Boy.—Mother who is he ?

Sakuntala.—Ask your destiny, my child.

King.—[*Falling at Sakuntala's feet*]

Oh you of beautiful form, let the sorrow of repudiation go out of your heart. At that time some strange, powerful derangement of my mind took place. The conduct of men, under a powerful darkness of delusion towards good and auspicious objects is generally of this nature. A blind man shakes off even a garland thrown on his head, apprehending it to be a serpent.

Sakuntala.—Get up, my husband. Surely some act done formerly, obstructing (my) good luck, was in those days, about to yield (its) fruit for which reason, my husband, though kind, became unfeeling towards me.

[*The king rises up*].

Sakuntala.—How did my husband remember this miserable person ?

King.—I will tell it, when I have removed the shaft of grief (from my heart). Fair-formed one, I shall be without remorse, by wiping away to day those tears resting on (your) curved eyelashes, which gathering in drops and giving pain to your lower lip were at first looked upon with indifference by me through delusion. [*Does as said*].

Sakuntala.—[*Seeing the ring*]. This is the same ring, my husband.

King.—On getting this ring, (the power of) recollection was regained.

Sakuntala.—A (serious) mischief had been done by it, in that it was not to be got at the time of convincing my husband.

King.—Let, then, the creeper bear flower as a sign of (its) union with the (vernal) season.

Sakuntala.—I can not trust it. Let my husband wear it.

मातलिः । धर्मस्य पत्नी इति धर्मपत्नी (अश्वघासादिवत् तादर्थ्ये षष्ठ्या समासः) तथा सह समागमः ।

राजा । स्वादु मिष्ट हृदयानन्दवर्द्धनं इत्यर्थः फलं इति स्वादुफलं तत् सम्पादित यस्य सः । सुखोदकः इत्यर्थः । अभूदिति अद्यतने भूते लुङ् । This use of the लुङ्, in strict conformity to the requirements of grammar, corresponds to the present perfect tense in English.

शकुन्तला । जिह्मिणि आर्यपुत्रेण सह गुरुसमीपं गन्तुं । जिह्मिणि लज्जां अनुभवामि । क्रीधातुर्जुहोत्यादः । लट् जिह्मिणि लिट् जिह्माय, जिह्मायाम्भूव, etc. लुङ् अङ्गैषीत् । क्तः क्रीतः क्रीणः, शत जिह्मयत् ।

मारीचः । दाद्यामि, रणशिरसि ते पुत्रस्य अग्रयायी दुष्यन्त इति अभिहितः अयं भवस्य भर्ता, यस्य चापेन विनिवर्तितकर्म कोटिमत् मघीनः यत् कुलिशम् आभरणं जातम् ॥ २६ ॥

हे दुष्यन्ते अदिति रणशिरसि रणमूर्धनि ते तव पुत्रस्य इन्द्रस्य अग्रयायी अग्रेश्वरः दुष्यन्त इति अभिहितः कथितः दुष्यन्ताख्यः अयं भवस्य प्रथिव्या भर्ता यतिः, यस्य चापेन धनुषा विनिवर्तितं निर्बिषयीकृतं समापितमित्यर्थः कर्म दैत्य-वधकं कार्यं यस्य तत् विनिवर्तितकर्म कोटयः तौष्ण्यादि विद्यन्ते यस्य तत्

कोटिमत् मघीनः इन्द्रस्य तत् प्रसिद्धम् (प्रसिद्धार्थविषयः तच्छब्दः यच्छब्दीपादानं नापेक्षते) कुलिशं वयं (क्रादिगौ वज्रमस्त्री स्यात् कुलिशं भिदुरं पविः शतकोटि-
रित्यमरः) आभरणं निष्क्रियत्वात् ह्यन्यथाभिरादिवत् परिच्छेदतुल्यं जातम् । कप-
कालङ्कारः सचातिशयोक्त्युज्जीवितः । वसन्ततिलकावृतम् ॥ २६॥

Change of voice.—...अथयायिषा...अभिहितेन...भर्ता (भूयते) । विनि-
वर्तितकर्त्तव्या कोटिमता कुलिशेन आभरणेन जातेन (भूयते) ।

अदितिः । अस्य दुष्यन्तस्य आकृतिः आकारः सन्भावनीयः अनुमातुं योग्यः
अनुभावः मङ्गिमा तेजोविशेषः यस्याः सा ; सन्भावनीयानुभावा । आकृतिदर्शनेनैव
तेजोविशेषः अनुमीयते ।

मातलिः । पुत्रे या प्रीतिः स्नेहः इत्यर्थः तस्याः पिशुनेन सूचकेन (पिशुनौ
खलसूचकौ इत्यमरः) चक्षुषा भवन्तं अवलोकयतः पश्यतः । इमौ अदितिकश्यपी
आखलललमिव भवन्तं सस्नेहं पश्यतः ।

राजा । मुनयः यत् (इन्द्रं) द्वादशधा स्थितस्य तेजसः कारणं प्राहुः, यत्
यज्ञभागेभ्यः भुवनत्रयस्य भर्तारं सुषुप्ते आत्मभवः परीऽपि पुरुषः भवाय यस्मिन्
आस्यदं चक्रे दक्षमरौचिसम्भवं स्रष्टुः एकान्तरं तत् इदं इन्द्रं ॥ २७॥

मुनयः महर्षयः व्यासादयः यत् इन्द्रं अदितिकश्यपीरूपं मिथुनं द्वादशधा स्थितस्य
प्रतिमासमादित्यमेदात् द्वादशात्मकतया स्थितस्य द्वादशमूर्तिधरस्य तेजसः सूर्यस्य
कारणं उत्पत्तिस्थानमाहु वदन्ति । उक्तञ्च भारते “अदित्या द्वादशादित्याः
सम्भूता भुवनेश्वराः” यत् मिथुनं भुवनानां स्वर्गादीनां लोकानां त्रयस्य भर्तारं
स्वामिनं यज्ञस्य यज्ञे वा भागः अंशः येषां ते यज्ञभागाः देवाः तेषां ईश्वरः तं इन्द्रं
सुषुप्ते जनयामास । आत्मना भवति इति आत्मभवः स्वयम्भूः परेः श्रेष्ठः पुरुषः
पुरुषोत्तमः विष्णुः भवाय उत्पत्तये वामनरूपमास्याय भवितुमित्यर्थः यस्मिन् इन्द्रे
स्त्रीपुंसयुगले आस्यदं स्थानं चक्रे, यस्मान्मिथुनात् वामनरूपेणोत्पन्नः इत्यर्थः । तथाच
विष्णुपुराणे—“मन्वन्तरे च संप्राप्ते तथा वैवस्वते द्विजे । वामनः कश्यपात् विष्णु-
रदित्या संवभूव ह” । दक्षस्य मरौचिस्य तौ दक्षमरौचौ ताभ्यां सम्भवः उत्पत्तिः
यस्य तत् दक्षमरौचिसम्भवं स्रष्टुः वेधसः एकं अन्तरं व्यवधानं यस्य तत् एकान्तरं
एकेन पुरुषेण व्यवहितं तत् इदं इन्द्रं युगलम् । अत्र विष्णुपुराणम्—“तत्र विष्णुश्च
ब्रह्म जज्ञाते पुनरेव हि । आर्यमा चैव धाता च त्वष्टा पूषा तथैव च । विवस्वान्
सविता चैव मित्रो वरुण एव च । अंगुर्भंगसादितिज आदित्या द्वादश अमृताः” ।
शार्दूलविक्रीडितं वृत्तम् । आस्यदं तु प्रतिष्ठायामिति सुजागमः आङ्पूर्वात् पद-
धातोः घः ॥ २७॥

Change of voice.—मुनिभिः तत् कारणं उच्यते । तेन...भर्ता यज्ञ-

भागीश्वरः सुपुत्रे । आत्मभवेन परेण पुरुषेण आस्यदं चक्रे । दक्षमरीचिसम्भवेन
अनेन तेन... एकान्तरेण इन्द्रेण भूयते किं ?

राजा । अनुयोज्यः भृत्यः पुत्रिः एतत् प्रत्यर्थं न कुलम् । नियोज्यकिङ्करप्रेष्य-
भुजिष्यपरिचारका इत्यमरः । उभाभ्यां इति प्रथामक्रियया अभिप्रेतत्वात् चतुर्थी ।
क्रियया यमभिप्रेति सोऽपि सम्प्रदानम् ।

अदितिः । अप्रतिरयः अप्रतिहन्त्री जगति एकवीरः ।

शकुन्तला । दारकेण पुत्रेण सहिता ।

मारीचः । आखण्डलसमः भर्ता जयन्तप्रतिमः सुतः ते अस्या आशीः न
योग्या ; पौलोमीसदृशी भव ॥२८॥

आखण्डयति मेदयति पर्वतान् इति आखण्डलः (खण्डधातोः कलच्) इन्द्रः
तेन समः तुल्यः भर्ता स्वामी, पतिरिन्द्रतुल्यप्रभावः । सुतः पुत्रः जयन्तेन पाकशा
सगिना प्रतिमा सादृश्य यस्य सः जयन्तप्रतिमः (जिघासीः, भक्षुः, ज्ञानः) । अतः
ते तव सम्बन्धे अस्या आशीः न योग्या त्वं पुलोमः जाता इति पौलोमी शची तथा
सदृशी तुल्यता भव । आङ्पूर्वात् शास् धातोः भावे क्तिप् आशीः इष्टाभिप्राया-
विष्करणं । पुलोमा दैत्यभेदः, आपत्यार्थे अण् स्त्रियां ङीष् ; (पुलोमन् + अण्
+ ङीष्) ॥ २८ ॥

Change of voice.—पौलोमीसदृश्या भूयताम् ।

अदितिः । भर्तुरिति ऋष्यच वर्तमाने इति कर्त्तरि षष्ठी । उमे कुले इति
उभयकुले (इति द्विष्यते उभयशब्दस्य उभयादेशः) मातृकुलं पितृकुलञ्च तयोः नन्दनः
प्रीतिवर्द्धनः । नन्दयति इति कर्त्तरि ल्युप्रत्ययेन नन्दनः ।

मारीचः । दिष्टा सास्त्री शकुन्तला इदं सत् अपत्यं भवान् च यद्वा विभं
विधिः च इति त्रितयं समागतम् ॥ २९ ॥

दिष्टा सौभाग्येन साध्वी पतिव्रता इयं शकुन्तला शोभनं इदं अपत्यं पुत्रः भवान्
च यद्वा आक्षिप्यबुद्धिः शास्त्रे विश्वासः, विभं धनं, द्विधिः ऋक्साध्यानुष्ठानं इति
त्रितयं समागतम् यद्वापूर्वकं शास्त्रीककर्मोद्यं धनविसर्गः यथा शोभते तथा
दारकेण सह पित्रीरयं योगः नितरां शोभनः इति औपम्ये परिष्णामात् निदर्श-
नालङ्कारः ॥ २९ ॥

राजा । दर्शनमगु इष्टसिद्धेः सम्भवे सिद्धे तदन्वयाभावात् अपूर्वत्वमिति
प्रपञ्चयन्नाह—उदेति इति—

पूर्वं कुसुमं पुष्पं उदेति ततः फलं ; प्राक् चनोदयः तदनन्तरं पथः अयं निमित्त-
नैमित्तिकयोः क्रमः तव प्रसादस्य तु पुरः सम्पदः ॥३०॥

पूर्वं प्रागेव कुसुमं पुष्पं उदेति उत्पद्यते ततः पुष्पोत्पत्तेः अनन्तरं एवं फलं

জায়তে নতু পৃথ্বীদহান্ প্রাক্ । তথা প্রাক্ ঘনানাং মেঘানাং চত্বঃ স্বাবিভাবঃ
তদনন্তরং পথঃ জলং বর্ষঞ্চ ইত্যর্থঃ ভবতি । নিমিত্তং কারণম্ নৈমিত্তিকং ক্ৰাণ্ডম্
তথোঃ নিমিত্তনৈমিত্তিকযোঃ ঐতুঐতুমতীঃ অর্থমেব ক্রমঃ পীৰ্ব্বাপর্য্যঙ্কপা এষা রীতিঃ
কারণমনু কার্য্য সম্ভবতি ন জ্ঞাপি তস্য বিপর্য্যয়ঃ । কিন্তু তব প্রসাদস্য অনন্যহস্য
যুগঃ অগ্রে সম্পদঃ তবানুগ্রহরূপাৎ নিমিত্তাৎ প্রাণৈব সাপত্যদারসমাগমরূপং কার্য্য
সমুৎপন্নমিতি প্রসিদ্ধক্রমস্য বিপর্য্যয়ঃ । অতিশয়োক্তিৰলঙ্কারঃ । তৃতীয়স্বরণে
অর্থান্তরন্যাসঃ । বংশস্থবিলং তত্ৰম্ ॥ ২০ ॥

Change of voice.—কুমুদেণ ভদীয়তে ততঃ ফলিন...ঘনীদয়ৈন প্রাক্...
পথসা...ক্রমেণ অনেন ভূয়তে ।...সম্পত্তিঃ ভূয়তে ।

[তাহার পর মাতলির প্রবেশ]

মাতলি । দৌৰ্ভাগ্যক্রমে পুত্রমুখদর্শন ও ধর্মপত্নীব সহিত সমাগমের দ্বারা আপনার
অভ্যুদয় সমুপস্থিত

রাজা । আমার অভিলাষের অতি মনোরম পরিণাম হইয়াছে । মাতলে, ইল্ল এটি
বৃন্তান্ত অবগত হন নাই ?

মাতলি । [ঐষৎ হাস্যের সহিত] ঐশ্বরদিগের অগোচর কিছুই নাই । আহুন
মারীচ আপনাকে দর্শনদান করিতেছেন ।

রাজা । শকুন্তলে, পুত্রকে গ্রহণ কর ; তোমাকে অগ্রে করিবা ভগবান্ মারীচের
সহিত সাক্ষাৎ করিতে উচ্ছা করি ।

শকুন্তলা । আপনার সহিত গুরুজন সমীপে যাইতে লজ্জা বোধ হয় ।

রাজা । অভ্যুদয়সময়ে এইরূপ আচরণ করিতে হয় । এস, এস ।

[সকলে গমন করিলেন । তাহার পর আসনে উপবিষ্ট, অদিতির সহিত মারীচের
প্রবেশ]

মারীচ । [রাজাকে অবলোকন করিয়া] দাক্ষারিণি, ইনি রণাঙ্গনে তোমার পুত্র
ইল্লের অগ্রযাত্রী, দুযান্ত নামে অভিহিত, পৃথিবীর স্বামী । ইহার চাপশব্দে কন্দাদি
নিপন্ন হওয়ায় ইল্লের সেই প্রসিদ্ধ তীক্ষ্ণাঙ্গ কুলিশ অভরণস্বরূপ হইয়াছে ।

অদিতি । ইহার আকৃতি দেখিয়াই তেজোবিশেষের অনুমান হয় ।

মাতলি । আনুশ্রুত দেবগণের জনকজননী পুত্রবাৎসল্য প্রকাশক দৃষ্টিতে আপনাকে
অবলোকন করিতেছেন । ইহাদের সমীপে গমন করুন ।

রাজা । মাতলে, মুনিগণ দ্বাদশরূপে স্থিত তেজোময় আদিত্যের কারণরূপে কে
ত্রীপুরুষযুগলকে নির্দেশ করেন, যে মিথুন ত্রিভুবনপতি দেবেশ্বর ইল্লকে উৎপাদন
করিয়াছেন, এবং স্বয়ং পরপুরুষ (বিষ্ণু) ও অবতার পরিগ্রহের জন্ত যে বশ্ব আশ্রয়
করিয়াছিলেন, প্রক্ষমরীচিসমুদ্ভূত, বিধাতা হইতে এক পুরুষান্তর সেই মিথুন কি ইহার
তুই জন ?

মাতলি । হাঁ ।

রাজা। * [সমীপে গমন করিয়া] বাসবকিঙ্কর দ্রব্যন্ত আপনাদের উভয়কে প্রণাম করিতেছে ।

মারীচ। বৎস, দীর্ঘায়ু হইয়া পৃথিবী পালন কর ।

অদিতি। বৎস, অপ্রতিরূপ হও ।

শকুন্তলা। পুত্রসহিত আমি আপনাদের পাদ বন্দনা করি ।

মারীচ। বৎসে, তোমার স্বামী আখণ্ডতুল্য, পুত্র জয়ন্তসদৃশ, অস্ত্র আশীর্বাদ তোমার যোগ্য নহে, তুমি পোলোমীর তুল্য হও ।

অদিতি। বৎসে, স্বামীর প্রিয় হও । দীর্ঘায়ু বৎস অবশ্য মাতৃপিতৃকুলের ক্রীতিবর্জক হউক । উপবেশন কর ।

[সকলে প্রজ্ঞাপতির চতুর্দিকে উপবেশন করিলেন]

মারীচ। [এক এক জনকে হস্ত দ্বারা নির্দেশ করিয়া] এই সাধ্বী শকুন্তলা, সং অপত্য এবং তুমি এই তিনজন শ্রদ্ধা, ধন এবং বিধি এই ত্রিতয়ের স্তায় সৌভাগ্যক্রমে সমাগত হইয়াছ ।

রাজা। ভগবন, পূর্বেই অভিলাষসিদ্ধি পরে আপনার দর্শন, অতএব আপনার অনুগ্রহ অপূর্ণ । কারণ পূর্বে কুহুমোদয় হয় পরে ফলোৎপত্তি ; প্রথমে মেঘোদয় পশ্চাৎ বর্ষণ, কারণ ও কাণ্ডের এইরূপ (অবস্থানক্রম) ; কিন্তু আপনার অনুগ্রহের পূর্বেই অভীষ্টসিদ্ধিরূপ সম্পদ ।

[*Then enter Matali*]

Matali.—Luckily does the long-lived Prince prosper by seeing his son's face and by his reunion with his lawful wife.

King.—My heart's wish has had a happy fruition Matali, may not this matter be known to Indra ?

Matali.—[*With a smile*]. What (there is that) is beyond the range of the senses of the Gods ? Come, long-lived Prince, the holy sage Maricha is going to give you an interview.

King.—Sakuntala, take hold of your child ; with you before me, I wish to see the holy sage.

Sakuntala.—I feel abashed to go near my superiors, in company with my husband, ,

King.—In times of prosperity this is to be observed, my dear. Come, come.

[*All walk on. Then enter Maricha, seated on a seat, with Aditi*].

Maricha.—[*Beholding the king*]. Dakshayani, here is the ruler

of the earth, named Dushyanta, who at the head of your son's battles, takes the lead, and the celebrated thunderbolt of sharp edges, having its functions done by whose bow, has become an ornament to Maghavan (Indra).

Aditi.—His form is impressive of its dignity.

Matali.—Long lived Prince, the parents of the gods are looking at you with an eye speaking of affection for a child. Go near them.

King.—Matali, are they the couple,—born of Daksha and Marichi, and of one remove from the lord of creation,—which the sages call the cause of the solar energy subsisting in twelve forms ; which brought forth the lord of the three worlds, the chief of those that have shares in sacrifices ; and which even the self-born Supreme Being did resort to for birth ?

Matali.—Yes.

King.—[*Approaching*]. Dushyanta, the servant of Vasava (Indra) bows to you both.

Maricha.—May you live long and rule the earth, my child.

Aditi.—Be you matchless, my son.

Sakuntala.—I with my child do homage to the feet of you both.

Maricha.—My daughter, your husband is equal to Indra, and your son is like Jayanta. No other benediction is worthy of you. Be like Sachi, the daughter of Puloman.

Aditi.—May you be, my daughter, loved by your husband ! And may this long-lived child, by all means, be a delight to both the families (paternal and maternal) ! Sit down.

[*All sit round the great progenitor*].

Maricha.—[*Pointing to each of them, one after the other*].

Luckily the virtuous Sakuntala, this noble child, and you,—the triad (viz) faith, wealth and observance of sacred injunctions,—have come together.

King.—Holy sage, first the accomplishment of (my) desires ; and next is (your) sight. Hence your favour is indeed an unprecedented one. For,—the flower grows first : then the fruit ; first the gathering of the clouds, then the rains. Such is the order of cause and effect. But good fortune comes before your favour.

राजा । आज्ञां करोति या सा आज्ञाकरी दासी । गन्धर्वाणां अयं इति गान्धर्वः तेन गान्धर्वेण, अन्धोन्धश्चिसम्पन्नेन । कस्यचित् कालस्य अनन्तरं इत्यध्याहारेण तद्योगे षष्ठी । श्रुतेः श्रैष्ठ्यं मान्यं तस्मात् श्रुतिश्रैष्ठ्यात् श्रुति भंशात् प्रत्यादिशन्, अस्त्रीकुर्वन् प्रत्याचक्षाणः इति यावत् । समानं गीत्रं यस्य सः संगीतः एकान्वयः (वंशस्य आदिपुरुषेण सङ्ग वंशस्य संगीतत्वाभिधानि न कश्चित् विरोधः अतो न्यायपञ्चाननचरणैः युक्तसंगीत्रस्येति पाठे योदोषोद्घटः स दोषपदवौ नावतरति) । कण्ठस्य इति सम्बन्धमात्रविवक्षया षष्ठी ; कण्ठाय इति चतुर्थी साधोयसी । पूर्वं ऊढा इति ऊढपूर्वा मयूरव्यंसकादयसेति समासः चरद् भूतपूर्वं इति निर्देशात् पूर्वशब्दस्य परनिपातः । चित्रं विषयकरम् । यथा समचरूपे (गजे) गजः न इति (प्रतीतिः), तस्मिन् अतिक्रामति संशयः स्यात् ; पदानि दृष्ट्वा तु प्रतीतिः भवेत् तथाविधः मे मनसः विकारः ॥ ३१ ॥

समचं अचिसङ्गतं नयनविषयः इत्यर्थः रूपं आकृतिः यस्य तस्मिन् समेष्वरूपे गजे सति अयं गजः न भवति इत्याकारं ज्ञानं भवति, तस्मिन् गजे अतिक्रामति चतुर्विषयमग्नौत्यगच्छति सति संशयः सन्देहः स्यात् गच्छन्नयं जन्तुः गज इव लक्ष्यते किमयं गजो वा इति सन्देहः भवेत् तस्य दूरप्रयातस्य इति भावः पदानि चरच्चित्राणि दृष्ट्वा किन्तु प्रतीतिः गजोऽयमिति निश्चयात्मकं ज्ञानं भवति यथा, मे मनसः चित्तस्य अपि तथाविधः विकारः भवति । शकुन्तलायां समागतायां नेयमुदपूर्वा इति दृष्ट्वा प्रतीतिरभूत्, अतियत्नां तस्यां, “वल्लवत्तुदूयमानं प्रत्याययतोव मा हृदयम्” इति परिगृह्णानुकूलः सन्देहः समुत्पन्नः । अरण्ये प्रदत्तस्य अङ्गुलीयकस्य दर्शनेन च सत्यमियं मे धर्मदाराः इति निःसंशयं भानमुदपादि ; तदयं मे कश्चित् चेतसः ध्यामोह एव । निदर्शनालङ्कारः । वृत्तमुपजातिः ॥ ३१ ॥

Change of voice.—संशयेन भूयते । प्रतीत्या भूयते...तथाविधेन विकारेण भूयते ।

मारीचः । सन्मोहः भ्रमः उपपन्नः युक्तः । शपद्भितुकत्वात् सन्मोहस्य, न ते कश्चित् अपराधः ।

अप्सरसां सान्निध्यात् यत् तीर्थम् अप्सरसौर्धमिति विद्युतं तत्र अवतरणं स्वकर्तव्यं पालनार्थं आकाशात् अवरीहणं तस्मात् अनन्तरं इत्यर्थः मेनका कातरौभूता स्वकन्यां आदाय इति अन्वयः । ध्यानात् प्रणिधानात् अवगतः ज्ञातवान् । अङ्गुलीयकस्य दर्शनेन अवसानं अन्तः यस्य सः अङ्गुलीयकदर्शनावसानः ।

राजा । [उच्छ्वासेन दीर्घनिश्वासेन सङ्ग इति सीष्ठासं ; हृदयात् गुरुभारापगमेन वा; इति उक्ता दीर्घनिश्वासे मुखेन उत्सृज्य] वचनीयात् निन्दायाः ; अकारणपरिभाषां धर्मदाराणां इति कौलौनात् ।

शकुन्तला । अकारणं कारणं विनैव प्रत्यादिशति प्रत्याचष्टे यः सः अकारण-
प्रत्यादेशी । प्रसः प्रदत्तः ; प्रपूर्वात् ददातिः क्तः । विरहेण शून्यं विषयान्तरास्यष्टं
उदयं यस्याः सा तथा ; भर्तृगतचित्तत्वात् इत्यर्थः ।

मारीचः । विदितः अर्थः भूतार्थः यथा सा विदितार्था । सह धर्मं चरति यः
सः सहधर्मचारौ स्वामी । मन्युः कीपः मन्युर्दैन्येकतौ क्रुधि इत्यमरः ।

शापात् भर्त्सरि श्रुतिरोधकत्वे त्वं प्रतिहृता असि । अपेतमसि (तस्मिन्) तवैव
प्रभृता । मलोपहतप्रसादे दर्पणतले छाया न भूर्च्छति शुद्धे तु सुलभावकाशा ॥ ३२ ॥

शापात् दुर्वाससः क्रीडनिमित्तात् भर्त्सरि स्वामिनि श्रुतिः अरण्यज्ञः रोधात्
व्याहतत्वात् रुद्धे निर्द्वये सति श्रुतिभ्रंशात् त्वां परपरिग्रहं मत्वा निःशेहे सति त्वं
प्रसिद्धता निराकृता असि । अपेतम् अपगतं तमः श्रुतिलोपजन्यः मोहः यस्मात् तस्मिन्
अपेततमसि, पुनः प्राप्तश्रुतौ तस्मिन् भर्त्सरि तवैव न तु अन्यस्याः प्रभृता ईशित्वम् ।
मलेन कुतोऽपि निमित्ताद् समुत्पन्नेन दीपेण उपहतः लुप्तः प्रसादः नैर्घृण्यं स्वच्छता
इति यावत् यस्य तस्मिन् मलोपहतप्रसादे, कालुष्यं भजमाने दर्पणतले मुकुरे छाया
प्रतिबिम्बं (छाया सूर्यप्रिया कान्तिः प्रतिबिम्बमनातपः इत्यमरः) न भूर्च्छति न
प्रतिफलति शुद्धे दोषादिशून्ये निमले तु तस्मिन् आदर्शे सुलभः सुस्तरः अवकाशः
अवसरः बिम्बपातः इत्यर्थः यस्याः सा सुलभावकाशा । मलिने मुकुरे प्रतिबिम्बं न
पतति निर्मले तु पतति । तद्वत् श्रुतिभ्रंशवति प्रिये तवाधिकारः नासीत् इदानीं
पुनरुपलब्धश्रुतौ तस्मिन् तवैव प्रभुत्वम् । दृष्टान्तालङ्कारः वसन्ततिलकावृणम् ॥ ३२ ॥

Change of voice.—...छायया न भूर्च्छते...सुलभावकाशया भूयते ।

मारीचः । शकुन्तलाया अपत्यं पुमान् इति शकुन्तलेयः स्त्रीभ्योऽङ्क् इति
शकुन्तलाशब्दात् ङक् (श्वेयः) । अनुष्ठित जातकर्म्मसंस्कारः यस्य सः अनुष्ठित-
जातमन्यः ।

मारीचः । तथाभाविनं वंशस्य प्रतिष्ठायाः हेतुभूतम् ।

अप्रतिरथः अयं अनुहातस्तिमितगतिना रथेन तीर्थजलधिः पुरा सप्तद्वीपां वसुधां
जयति । इह सखानां प्रसभदनमात् अयं सर्वदमनः लोकस्य भरणात् पुनः भरत
इति आख्यां यास्यति ॥ ३३ ॥

नास्ति प्रतिरथः प्रतिवन्धी यस्य सः अप्रतिरथः जगति एकवीरः अयं ते पुत्रः
अनुहाता प्रतिवन्धकरहिता यदा अनुहातेन प्रतिवन्धभावेन स्तिमिता अचक्षला गति
यस्य तेन रथेन तीर्थाः अतिक्रान्ताः जलधयः समुद्राः येन सः तीर्थजलधिः जङ्घिती-
दधिः पुरा अग्रे सप्त द्वीपाः यस्यां तां सप्तद्वीपां वसुधां प्रथिवीं जयति जेष्यति ;
(प्रत्यक्षाः इव यमाद्याः क्रियन्ते सूतभाविनः इति खलणात् अच भाविकालङ्कारः)
इह तपोवने सत्वानां जन्तूनां प्रसभेन वक्षेन दमनात् शासनात् अयं सर्वदमनः

সর্বদমনসংগ্রহা অভিধীযতে । লীকস্য জগতঃ ভরষাৎ পালনাৎ অর্থং পুনর্ভরত
ইতি আখ্যা নাম যাযতি প্রাপ্নোতি ॥ ৩২ ॥

Change of voice.—তীর্ণজলধিনা অনেন অপ্রতির্য্য়েন সততীপা ব্রহ্মধা
জীযতে । অনেন যাবৎ সর্বদমনেন...ভরত ইতি আখ্যা যাযতি ।

জযতি ইত্যথ যাবৎপুরানিপাতধীলট্ ইতি লট্ । In connection with
the indeclinable particles যাবৎ and পুরা, let there be the present
tense লট্ in the place of the future লৃট্ or লুট্ । চতুর্পুর্বাৎ হন্
ধাতোঃ ষণ্ চদঘাতঃ প্রতিবন্ধঃ নাস্তি চদঘাতঃ যস্য সা অনুদঘাতা । যদা ন
চদঘাতঃ ইতি অনুদঘাতঃ ।

সততীপা—The Hindu Geography describes the earth to con-
sist of seven islands, each enclosed by a sea. The Jambu-
dvipa is in the centre ; round it is the sea of salt water.
(লবণসমুদ্র). The next island is the Plaksha, surrounded by
the sea of sugarcane juice (ইলুসমুদ্র). Then are the islands—
Salmali, Kusa, Krauncha, Saka and Pushkara, which are sur-
rounded by the seas of wine (সুরা), ghee, curds (দধি), milk
(দুগ্ধ), and fresh water (জল) respectively.

রাজা । কৃতঃ সংস্কারঃ জাতকর্মাদিঃ যস্য তচ্ছিন্ অচ্ছিন্, বালকৈ সর্বমেব
আশ্রায়ছে প্রার্থয়ামহে । সর্বমেব অচ্ছিন্ সম্ভবতি ।

অদितिঃ । দুহিতুঃ কন্যায়াঃ শকুন্তলায়াঃ মনীরথঃ স্বামিসমাগমরূপঃ তস্য
সম্পত্তিঃ সিদ্ধিঃ তয়া শ্রুতঃ বিস্তারঃ বাহুল্যং যেন সঃ শ্রুতবিস্তারঃ ক্রিয়তাম্ । মেনকা
তু শ্রবৈব অচ্ছান্ সেবমানা আস্তে সর্বং জাতবতীচ ।

শকুন্তলা । তাতকল্লায় প্রিয়নিবেদনং মে মনীরথঃ ।

রাজা । মমেতি বস্তী বিবচ্যয়া ; চতুর্থীপ্রয়োগঃ সাধীযান্ ।

মারীচঃ । আশ্রয়ঃ শ্রাবয়িতব্যঃ । পৃচ্ছতিঃ দুহাদিষু অন্তর্ভাবাত্ অসাবিতি
গৌণে কর্ম্মণি তব্যঃ । আত্মপূর্ব্বঃ পৃচ্ছতিরাক্ষনেপদী ।

মাতলি । প্রজাপতিগণ এইরূপে প্রসঙ্গ হন ।

রাজা । ভগবন্, আপনাদিগের এই দামীকে গান্ধর্ব্ববিধানে বিবাহ করিয়া কিয়ৎ-
কাল পরে ইনি বক্ষুগণ কর্তৃক আনীত হইলে ইহাকে প্রত্যাখ্যান করিয়া আপনার গোত্রের
উৎপন্ন পুত্রনীর কণের নিকট অপরাধী হইয়াছি । পরে অকুলীয়ক দর্শন করিয়া তাঁহার
কষ্টাকে পূর্ব্বের বিবাহ করিয়াছি ইহা অবগত হইলাম । ইহা আমার নিকট অজু-
বোধ হইতেছে । অক্ষিপোচের বর্ত্তমান হস্তীকে এ হস্তী নহে, এইরূপ বোধ, পরে, গজ

নয়নপথের অন্তরালে গমন করিলে, গজ হইতেও পারে এইরূপ সন্দেহ এবং তাহার পদচিহ্ন দেখিয়া এ নিশ্চয় হস্তী এইরূপ দৃঢ় প্রতীতি ঘেরণ (অভুত), আমার চিত্তের বিকারও সেইরূপ (বিচিত্র)।

মারীচ। বৎস, নিজ অপরাধাশঙ্কা করিও না। এই বিশ্বৃতিও তোমাতে সম্ভব, শেন।

রাজা। আমি মনোযোগ দিরাছি।

মারীচ। যেনক! অমরতীরে অবতরণ করিয়া তাহার পর শোকবিহ্বলা শকুন্তলাকে লইয়া দাক্ষায়ণী সমীপে যখন উপস্থিত হইয়াছিল তখনই ধ্যানপ্রভাবে অবগত হইলাম দুর্ভাগ্যের শাপে এই দুর্ভাগ্য পত্নীকে তুমি পরিত্যাগ করিয়াছ, অশ্রু হেতু নহে। অঙ্গুলীয দর্শনে সেই শাপের নিবৃত্তি।

রাজা। [দীর্ঘশ্বাস ত্যাগ করিয়া] আঃ নিন্দা হইতে মুক্ত হইলাম।

শকুন্তলা। [স্বগত] দৌভাগ্যের বিষয় যে আর্ধ্যপুত্র বিনা কারণে আমাকে ত্যাগ করেন নাই। আমি অভিশপ্ত হইয়াছিলাম ইহা ত স্মরণ হয় না অথবা শাপ এদন্ত হইয়াছিল আমি বিরহশুল্করূপে তাহা শুনি নাই। যেহেতু সখীষর আমাকে বলিয়াছিল, “স্বামীকে অঙ্গুলীয দর্শন করাইবে।”

মারীচ। বৎসে, সকল বিষয় অবগত হইলে, এক্ষণে স্বামীর প্রতি ক্ষোধ করিও না। দেখ—অভিসম্পাতহেতু স্মৃতিলোপ হওয়ার স্বামী নিষ্ঠুরচিত্ত হইলে তুমি প্রত্যাখ্যাত হইয়াছিলে। (এক্ষণে) স্বামীর স্মৃতিভ্রংশনিবন্ধন মোহ দূর হইয়াছে তাহার উপরি তোমারই প্রভুত্ব। মলিনতা হেতু অশ্রু মুকুরতলে প্রতিবিম্বপাত হয় না। কিন্তু নির্মল দর্পণে প্রতিবিম্ব অনায়াসে পতিত হয়।

রাজা। ভগবান্ যাহা বলিলেন।

মারীচ। বৎস, আমরা এই শকুন্তলার গর্ভজাত তোমার পুত্রের বধাবিধি জাতকর্ষ সম্পাদন করিয়াছি, ইহাকে তুমি অভিনন্দন করিয়াছ কি?

রাজা। ভগবন্ ইহাতেই আমার বংশ প্রতিষ্ঠিত হইবে।

মারীচ। এই বালক সেইরূপ হইবে, ইহাকে চক্রবর্তী জানিবে। দেখ,—এই বালক জগতে অপ্রতিরূপ হইয়া অশ্লিতমুখসম্পাতরথের দ্বারা জলধিসমূহ উত্তরণ পূর্বক অচিরে সমুদ্রীপ পৃথিবী জয় করিবে। এখানে বলপূর্বক প্রাণিদিগের দমন হেতু ইহার নাম সর্কদমন; জগৎপালন হেতু ইহার অশ্রু নাম হইবে “ভরত”।

রাজা। ভগবান্ যাহার সংস্কারাদি সম্পন্ন করিয়াছেন, তাহাতে সকলই আশা করি।

অদ্বিতি। ভগবন্ কস্তার অভিলাষসিদ্ধির বিষয় কথাকে বিস্তারিতভাবে বিজ্ঞাপন করুন। কস্তাবৎসলা যেনক! আমাদের সেবাগরণ হইয়া এই স্থানেই আছে।

শকুন্তলা। [আশ্রয়িত] ভগবতী আমার অন্তরের অভিলাষ বলিয়াছেন।

মারীচ। তপঃপ্রভাবে তাহার নিকট সমস্তই প্রত্যক্ষ।

রাজা। এই হেতু মূনি আমার প্রতি অতি ক্রুদ্ধ নহেন।

মারীচ । তথাপি আমরা উঁহাকে প্রিসংবাদ শ্রবণ করাইব । এখানে কে
কাহ্ন হে ?

Matali.—Thus do the great lords of creation show their favour,

King.—Revered sir, having married this lady, the obeyer of your commands, according to the Gandharva form, and disowning her, through loss of memory, when she was brought (before me) after some time by her relations, I have offended against the reverend sage Knwa, (who is) of the same family with you. Afterwards at the sight of this ring, I knew his daughter to have been married before (by me). This seems strange to me.

The change or illusion of my mind is of the same kind as (to say) that this is no elephant, when an elephant is present with his form before the eye ; to have doubts when he is passing (out of sight) ; and to have firm belief on seeing the foot-prints.

Maricha.—My child, away with (any) supposition as to your being in the fault. This mental delusion was quite justified in you. Listen.

King.—I am attentive.

Marichu.—At the very moment when Menaka, after having descended to the Apsarasthirtha, came to Dakshayan!, leading Sakuntala with grief manifest on her, I knew by meditation that this poor wife, the joint performer of religious observances, had been repudiated by you because of the curse of Durvasa, and not otherwise. That imprecation (was ordained to have its) termination at the sight of the ring.

King.—[*Drawing the deep breath*] Now I am cleared of blame !

Sakuntala.—[*Aside*]. Luckily my husband did not disclaim (me) without reason But I don't remember myself to have been cursed. Or (it might be), the curse was given, but was not known by me whose heart was distracted by separation for I was advised by my friends that the ring was to be shown to (my) husband.

Maricha.—My child, you have become aware of the matter.

Now you should not, therefore, feel resentment against your husband,—the joint performer of (your) religious duties. See,—you were disowned, when your husband was harsh on account of the

obstruction of his memory by the reason of the curse. Over him left as he is (now) by the darkness of forgetfulness, yours alone is the mastery. No image falls on the surface of a mirror, the transparency of which has been impaired by dust. But on a clean (surface) it has an easy scope.

King.—As your reverence says.

Maricha.—Have you, my son, welcomed this child born³ of Sakuntala, whose natal ceremony was done by us in proper form?

King.—Holy sage, in him has my family (found) a stay.

Maricha.—Know him, who will so turn out, to be the, (would be) paramount ruler (of the earth). Behold,—he, a matchless hero, would ere long conquer the earth with the seven islands, having crossed the seas in a car of gentle motion without jerks and resistance. Here (in this hermitage) he is (called) Sarvadamana, from (his) overawing all creatures by force; but he will get the name of Bharata from his supporting the world.

King.—We hope all in him of whom the rites have been done by your holy reverence.

Aditi.—Holy sage, let Kanwa too be made to hear the details of this fulfilment of the wishes of (his) daughter, Menaka, who dotes on her daughter, is present here attending (on us).

Sakuntala.—[*Aside*] My heart's wish has been given utterance to by her reverence.

Maricha.—All this is present before the (mental) eye of his reverence, by reason of (his) power of penance.

King.—Hence the sage is not very angry with me.

Maricha.—Nevertheless, this happy news must be communicated to him by us. Who is there?

मारीचः । विहायसा आकाशिन । तस्याः शकुन्तलायाः श्रापः तस्य निवृत्तिः
विरामः तस्यां ; भवे सप्तमी ।

मारीचः । अपत्यं च दाराश्च ते अपत्यदाराः, स्वस्य अपत्यदाराः इति स्वापत्य-
दाराः ; तेः सङ्गतः इति स्वापत्यदारसङ्गतः । राजधानौमितिलङ्घ्येति क्रियायाः
कर्म । तद्वा “देशकालभावाभ्यगन्त्याः, कर्मसंज्ञाश्चकर्मणाम्” इति अकर्मकस्यापि
तिष्ठतेः कर्मणि द्वितीया ।

अपिचेति—विहीनाः तव प्रजासु प्राण्यदृष्टिः भवतु त्वमपि विततयज्ञः स्वर्गिणः

अलं प्रीणय ; एवं उभयलोकानुयङ्गशाघनीयैः अन्योन्यक्रतुः युगशतपरिवर्तान् नयतम् । ३५ वेवेष्टि व्याप्तिरिति विट् (विशेः क्तिप्) व्यापकं चीजः प्रभावः यस्य सः विडौजाः पृषोदरादित्वात् साधुः । मघवा तव प्रजासु प्राज्या प्रभृता इष्टिः यस्य सः प्राज्यइष्टिः भवतु ; मघवा शस्याय भुवि इष्टिं पातयतु । त्वमपि वितताः विक्रीणाः सततमनुष्ठिताः इत्यर्थः यज्ञा येन सः विततयज्ञः स्वर्गिणः नाकिनो देवान् इति यावत् अलं अत्यर्थं प्रीणय । सततमिज्यानुष्ठानेन देवानां प्रीतिं वर्द्धय । एवं अनेन प्रकारेण उभौ लोकौ स्वर्गमर्त्यौ तयोः अनुयङ्गे मङ्गलसाधनेन शाघनीयैः प्रशंसनीयैः मङ्गनीयैरिति यावत् अन्योन्यक्रतुः परस्परकार्यैः युगशतानां परिवर्तान् अतिक्रमान् नयतम् यापयतम् ; बहुयुगानि व्याप्य भुवनद्वयस्य मङ्गलं भवद्वा विधौयताम् । मालिनोवृत्तम् । आङ् पूर्वोदञ्जेः क्यप् अनिदितामिति नलोपे आन्यामिति रूपसिद्धिः ॥ ३५ ॥

Change of voice.—विडौजसा प्राज्यइष्टिना भूयताम् । त्वया अपि विततयज्ञेन स्वर्गिणः प्रीण्यन्ताम् । युगशतपरिवर्तान् नीयन्ताम् ।

प्रीणय इति प्रीणातेः णिचि लोटिरूपम्—“धूञ्प्रीजोर्नुग्वक्तव्य.” इति णिचि नुगागमः । In the causal form, the roots धू to shake and प्री to please, take the augment नृक् । उभौ लोकौ इति विग्रहे उभयलोकौ, उभादुदात्तौ नित्यम् नित्ययङ्गणम् इतिविषये उभयशब्दस्य प्रयोगो मा भूदिति इति-विषये उभयशब्दस्य उभयादेशः । In a compound form the base उभय is substituted for उभ ।

राजा । शक्तिमनतिक्रम्य इति यथाशक्ति (अन्यथीभावः) । शयसी, श्रेयो-विधातुमित्यर्थः ; क्रियार्थोपपदेत्यादिना चतुर्थी ।

अथ नाट्यारम्भे इव नाट्यसमाप्तावपि मङ्गलं विश्वजनीनं प्रस्तुवन् अभिमतदेवता-मभिष्टवेनापुनर्भवं स्वस्य प्रार्थयते—प्रवर्त्ततामिति भरतवाक्यम् प्रसावमानन्तरं नटवाक्याभावादत्र भरतवाक्यमित्युक्तिः । पृथिव्याः ईश्वरः इति पार्थिवः राजा प्रकृतीनां प्रजानां हिताय मङ्गलाय हितं विधातुमित्यर्थः प्रवर्त्ततां ; लोकाभ्युदय-साधनमेव नरपतेर्मन्त्र्यो व्यापारः अस्तु । युतेन शास्त्रज्ञानेन महान्तः तेषां शास्त्र-ज्ञानसम्पन्नानां विदुषां नतु धनिकानामिति भावः सरस्वती वाणी महीय्यताम् । विद्यायाः एव गौरवं सर्व्वत्र भवतु इति तात्पर्य्यम् । परिगताः शक्तयः येन सः परिगतशक्तिः अनन्तशक्तौनामाधारः यहा शक्त्या प्रकृत्या मायया उमाख्यया उपेतः, आत्मन् भवति इति आत्मभूः कण्ठे नीलः केशेषु लोहितः इति नीललोहितः शिवः अम पुनः भवः इति पुनर्भवः “सहस्रपेति” समासः तं पुनर्भवं पुनरुत्पत्तिं अपयतु

नाशयतु मीचं मे विदध्यात् । रुचिरावृत्तम् तल्लक्षणम् जभोसजौ गिति रुचिरा
चतुर्वर्णैः ॥३५॥

युतमङ्गता इत्यत्र विशेषणैर्नैव विशेष्यप्रतिपत्तेर्नविशेष्योपादानम् । मङ्गीङ्पूजायाम्
इत्यस्मात् “कण्डूादिभ्यः यक्” इति यक् ततः मङ्गीय इति धातोः कर्म्मणि लोटि-
रूपम् ।

Change of voice.—पार्थिवेन...प्रवृत्तताम् । सरस्वतीं मङ्गीयन्ताम् (लोकाः) ।
परिगतशक्तिना आत्मभुवा नीललोहितेन पुनर्भवः लप्यताम् ।

अत्र नाटके षड्काररसः अङ्गी अन्ये भयानकहास्यवीरकरुणादयः अङ्गत्वेन उप-
निबन्धाः । तत्र प्रख्यातवंशः राजर्षिः दुष्यन्तः नायकः धीरोदात्तनायकलक्षणासम्पत्ति-
रक्षिन् नेतरि स्फुटा । लक्ष्यं यथा—

“अविकल्पनः क्षमावान् अतिगम्भीरो महासत्वः ।

स्थेयान् निगूढमानो धीरोदात्तो दृढव्रतः कथितः ।

अविकल्पनः अनात्मज्ञावाकरः ।

महासत्वः इर्षशीकायनभिभूतस्वभावः

निगूढमानः विनयच्छन्नगर्व्यः ।

दृढव्रतः अङ्गीकृतनिर्वाहकः ॥”

नायिका मुग्धा

प्रथमावतीर्णयौवनमदनविकारा रतौ वामा ।

कथिता मृदुय माने समधिकलज्जावती मुग्धा ॥

नाटकेऽत्र प्राधान्येन वेदभीं रीतिरवलम्बिता । तल्लक्षणम्—

माधुर्यव्यञ्जकैर्वर्णरचना ललितात्मिका ।

आवृत्तिरल्पवृत्तिर्वा वेदभीं रीतिरिष्यते ॥

वृत्तिः समासः ।

इति श्रीमदभिज्ञानशकुन्तलव्याख्या सरलाख्या समाप्ता ।

महाकवेः कालिदासस्य सरसभारतीपरिणामस्य रसरुचिरस्य शाकुन्तलस्य
संस्करणमिच्छता,—मङ्गीयकीर्तरीश्वरचन्द्रविद्यासागरस्य संस्करणं, मङ्गीदयभुवन-
चन्द्रवसाकेन प्रकाशितमन्यत्, तथा मुम्बय्यां महामतिना गोङ्गवोलेन अर्थद्योतनिकया
सह प्रकाशित अपरं, श्रीमता पतनकरेण च सानुवादं प्रकाशितमन्यत् इति
संस्करणचतुष्टयमभिसमीक्ष्य यथामति पाठनिर्णयं कृतवता,—न्यायपञ्चाननोपाधिकेन
प्रवीक्ष्येण श्रीमत्कृष्णनाथभट्टाचार्येण विरचितां टिकां विद्वद्भिरस्य राघवभट्टस्य कृति-
मर्थद्योतनिकां च आलोच्य कश्चित् कश्चित् तदनुसारेण अन्येवासिनामनुजिष्टव्या—

যকমুখাদিব ভাগবতং রসং
 শ্রুতিপুটেন নিখীয যদাননাত্ ।
 নিখিল এষ জনঃ পরিমীড়িতী
 মুহুরহী গতবান্ পরমাং সুদম্ ॥
 শাখিল্যগৌবসম্ভূতাত্ বিপ্রাসন্মান্যদ্বাক্ষনঃ ।
 রূপলাল ইতি খ্যাতাত্ শ্রীমথ্যুপনামকাত্ ॥
 জাতিেন মন্দমতিনা বিধুমুখ্যেন
 শাকুনলল্য সুখবীধবিধিত্সুনেয়ং ।
 টীকা ব্যধাযি সরলা বিদুষা প্রমীদং
 ধৈর্যাদসৌ গিরিসুতাগিরিশপ্রসাদাত্ ॥
 শশিবাণনবরদ্ধমিত্যেঽষ্টেনৃপবিক্রমাত্ ।
 টীকীয়ং নভসঃ শিথৈ সমানিপদমাগতা ॥

পাশ্চাত্যেজেরীভাষয়া অনুবাদনে, “মনিয়া” শব্দেণ মদীর্ঘ্যেন ক্রতাত্ অনুবাদাত্
 শ্রীমত্পতনকরৈণ ক্রতাস্থ সুমহত্ সাহাযকং লব্ধং সর্বানৈব তান্ প্রতি ক্রতস্বদ্বয়েন
 যাযন্তি ময়া সুধীষমৌদীষানিছীদেদ্বিতুমিত্যলং বিস্তরৈণ । শ্রী শিবমস্তু ।

শিষ্য । [প্রবেশ করিয়া] ভগবন্, এই আমি উপস্থিত ।

মারীচ । গালব, তুমি এইক্ষণই আকাশমার্গে গমন করিয়া আমার বাক্যানুসারে
 কণ্ঠকে এই প্রিয়সংবাদ বল যে শাপনিবৃত্তি হওয়ার উপলক্ষস্বত্বদ্রব্যস্ত সপুত্র। শকুন্তলাকে
 প্রতিগ্রহণ করিয়াছেন ।

শিষ্য । ভগবান্ যেরূপ আদেশ করেন । [নিক্রান্ত]

মারীচ । বৎস তুমিও জ্ঞীপুত্রের সহিত প্রিয়বন্ধু আশঙ্কলের রথে আরোহণ করিয়া
 রাজধানীতে প্রস্থান কর ।

রাজা । ভগবান্ যেরূপ আদেশ করেন ।

মারীচ । বিড়োজা ইল্ল ভোমার প্রজাবর্গের (উপকারের জন্ত) প্রভূত বৃষ্টি উৎপাদন
 করুন । তুমিও নিরন্তর যজ্ঞানুষ্ঠান করিয়া দেবগণকে অত্যন্ত প্রীত কর । এইরূপে
 উভয় ক্ষণতের মঙ্গলানুষ্ঠান হেতু প্রশংসনীয় অশ্রোত্তকৃত্যের দ্বারা যুগশতের পরিবর্তন
 কাল উভয়ে অভিবাহিত কর ।

রাজা । ভগবন্, শক্যানুসারে মঙ্গলের জন্ত চেষ্টা করিব ।

মারীচ । ভোমার আর কি প্রিয় করিব ?

রাজা । ইহারও অধিক প্রিয় আছে ? যদি ভগবান্ প্রসন্ন হইয়া প্রিয় করিতে
 ইচ্ছা করেন তাহা হইলে এইরূপ হউক ।

[ভয়তবাক্য]

নরপতি প্রকৃতির মঙ্গলের লক্ষ্য প্রবৃত্ত হউন । শাস্ত্রজ্ঞানগরিষ্ঠ মহৎদিগের বাক্য পূজিত হউক । এবং অনন্তশক্তির আধার স্বয়ম্ভূ নীললোহিত আমার পুনর্জন্ম নিবারণ করুন ।

[সকলে নিঃশব্দ]

সপ্তম অঙ্ক সমাপ্ত ।

সম্পূর্ণ ।

Pupil.—[*Entering*]. Holy sage, here I am.

Maricha.—Galava, go just now through the air and tell the venerable Kanwa, from me, the joyful news that at the termination of her curse, Sakuntala with her child has been taken back by Dushyanta having got his recollection (back).

Pupil.—As your holy reverence commands. [*Exit.*]

Maricha.—You too, my son, start for your capital, with wife and son, having mounted the car of your friend, Akhandala (Indra)

King.—As your holy reverence commands.

Maricha.—And let Indra of all pervading energy be pouring copious rain to your subjects ; and let you too, performing sacrifices constantly, satisfy the gods greatly. In this way let both of you pass the revolution of hundreds of ages, with mutual acts (of benevolence and piety) praiseworthy because of good to both the worlds.

King.—I shall try for the good (of the world) according to my might.

Maricha.—What more good can I do for you.

King.—Is there anything more delightful than this? If, however, your holy reverence, being pleased, wishes to do favour let this be—

[*The speech of Bharata*]

May the ruler of the Earth bestir (himself) for the good of the people! May the voice of (men) eminent by learning be revered! And may the self-born God, Siva, (black in the neck and red in the hair), the wielder of (all) power, stop my birth again!

Exeunt omnes.

End of the Seventh Act.

FINIS.

APPENDIX A.

SANSKRIT PROSODY.

There is a close relation between metre and Poetry ; but the nature of the relation is often over-stated ; in so much that in popular language the one is sometimes identified with the other ; though the difference between them is precisely what there is between matter and form. From the very earliest times the practice among almost all nations having been to express rich creations of feeling and imagination in melodious words, metre has become, to use a logical phrase, the inseparable accident of poetry. To define roughly, metre is the arrangement of letters or syllables consisting of long and short vowels, according to some rule. The origin of metrical composition may be traced to the efforts of the primitive human race to express its emotion of deep wonder at the sight of the glorious phenomena of nature. In early times there was no distinction between music and Poetry. Gradually, however, Poetry became separated from music ; and this separation helped the luxuriant growth and development of metre as found in Sanskrit Poetical literature.

“The earliest and most important work in Sanskrit Prosody is the Pingala-chhandassastra. The Agnipurana also gives a complete system of Prosody.” There are several other original treatises, among which the Chhandomanjari of Gangadas is most popularly used ; and has been chiefly drawn upon in the following pages.

At the outset certain definitions are given which like the definitions of Geometry are the ground-work of the system of Sanskrit metres. They are as follows:—

पद्यं चतुष्पदी तच्च हृत्तं जातिरिति द्विधा ।
 हृत्तमक्षरसंख्यातं जातिर्मात्राकृता भवेत् ॥
 सममर्द्धसमं हृत्तं विषमश्चेति तत्त्रिधा ।
 समं समचतुष्पादं भवत्यर्द्धसमं पुनः ॥
 चादि स्तृतीयवद्यस्य पादस्तुथ्यो द्वितीयवत् ।
 भिनचिक्लचतुष्पादं विषमं परिकीर्तितम् ॥
 अरक्तजभगैर्लानैरेभिर्दशभिरक्षरैः ।
 समसं वाङ्मयं व्याप्तं चैलौक्यमिव रिण्डना ।
 मस्त्रिगुरु स्त्रिलघुश्च नकारो
 भादिगुरुः पुनरादिलघुर्ध्वः ।
 ओ गुरुमध्यगतो रलमध्यः
 सोऽन्तगुरुः कथितोऽन्तलघुस्तः ॥
 गुरुरेकी गकारस्तुलकारो लघुरेककः ।
 सानुस्वारश्च दीर्घश्च विसर्गश्च गुरुर्भवेत्
 वर्णः संयोगपूर्वश्च तथापादान्तगोऽपिवा ॥
 यतिर्जिह्वेष्टविश्रामस्थानं कविभिरुच्यते ।
 सा विच्छेदविरामाद्यैः पदैर्व्याख्या निजिच्छया ॥

A *Padya* or poem consists of four feet, and is either हृत्त or जाति । A हृत्त is one in which "the metre is regulated by the number and position of syllables" in each foot or पाद. The metre in a जाति is regulated by the syllabic instants in each foot. A हृत्त consists of three classes ;—(a) that in which the construction of the four feet obeys one principle or rule, called सम ; (b) in which the odd feet are constructed alike according to one rule, and the even feet according to another, called चर्द्धसम ; and (c) that in which the four feet are all constructed differently, —called विषम ।

There are ten groupings of syllables or letters ; and these ten are sufficient to explain all possible varieties of metres. One single long vowel is termed ग ; and one short vowel is termed ल । Excepting these two the remaining eight groups consist each of three syllables. They are termed अ, (a group

of three long vowels); न, (a group of three short vowels); भ, (a group with the first vowel long); य, (a group with the first vowel short); ञ, (a group having the middle vowel long); र (a group having the middle vowel short); स, (a group having the final vowel long); त, (a group having the final vowel short). These groups are represented thus;—

ग = - । ख = - । न = - - - । ण = - - - ।
 भ = - - - । य = - - - । ञ = - - - ।
 र = - - - । स = - - - । त = - - - ।

Vowels naturally long, such as वा, ई, ऊ, ए &c. are termed गुरु and short vowels, followed by anusvara or visarga, or by a conjunct consonant, are regarded, for the purposes of metre as long vowels. And also a short vowel at the end of a foot may be regarded, for the exigence of metre, as a long one. *Yati* or cesura is the pause in a verse

In an appendix like this, our limited scope will not allow a thorough dissertation on the various kinds of metres. And we shall, therefore, mention those that have been used in the *Sakuntala*.

1. अष्टुप् or metre with eight syllables in each foot. There are several varieties of it. But the general rule regulating its construction is;—

पञ्चमं लघु सर्वत्र सप्तमं द्विचतुर्थयोः ।
 षष्ठं गुरुच पादानां शेषेष्वनियमी मतः ॥
 - - - - -

Ex. इसीहि क्षीर मादत्ते तन्मिश्राः वर्ज्यं त्यपः ॥

2. विष्टुप् is a metre with 11 syllables in a foot.

(a) इन्द्रवज्रा—स्यादिन्द्रवज्रा यदि तौ जगौनः

(b) उपेन्द्रवज्रा—प्रथमे लघौ सा ।

(c) उपजातिः—अनन्तरीदीरितलक्ष्मभाजौ पादौ यदीयानुपजातवक्त्राः इत्थं
 किञ्चान्धास्त्रयि निशितासु वदन्ति जातिष्विदमेवमात्म ।

	ज	त	ज	ग	ग	(उपेन्द्रवज्रा)
	—	—	—	—	—	
Ex.	श म प्र	धा ने षु	त पौ ध	ने	षु	(पादान्तगः)
	त	त	ज	ग	ग	
	—	—	—	—	—	(इन्द्रवज्रा)
	गू दं हि	दा द्वा त्वा	क म स्ति	ते	जः	वत्समुपजातिः ।
	य	भ	त	ग	ग	

Ex.	ष मी वे	दिं प रि	तः कृ त्त	धि	ष्याः ।	{ anomalous metre, hence named vedic.
	य	त	त	ग	ग	

स मि ह लः प्रा न्त सं स्तौ र्ण द भाः ॥

(d) रथोद्धता—रातपरैर्नरलगै रथोद्धता ।

र न र ल ग

ए व मा अ म वि रु द्ध ह ति ना ।

(e) शालिनी—मात्तौगौचेत् शालिनी वेदलोकेः

म त त ग ग

Ex. सा नि न्द ली स्वानि भा ग्या नि वा ला ।

3. जगती—or metre, with 12 syllables in a foot.

(a) द्रुतविलम्बितमाह नभौ भरौ ।

न भ भ र

Ex. मु नि सु ता म ण य स्मृ ति रो धि ना ।

(b) वंशस्थबिल्ल—जतीतुवंशस्थमुदीरितं जरौ ।

ज त ज र

Ex. इ दं कि खा म्या ज न नी ह रं व पुः ।

4. अतिजगती—*or* metre with 13 syllables in a foot.

(a) प्रहर्षिणी—प्राशाभिर्मानजरगाः प्रहर्षिणीयम् ।

म	न	ज	र	ग
—	—	—	—	—
—	—	—	—	—

Ex. स ख्य स्ते स किल श त क्र तो र ज व्यः ।

(b) रुचिरा—जभौ सजौ गिति रुचिरा चतुर्थैः ।

ख	भ	स	ज	ग
—	—	—	—	—
—	—	—	—	—

Ex. प्र व त्तं तां प्र कृ ति हि ता य पार्थि वः ।

5. शकरी—*or* metre with 14 syllables in a foot.

वसन्ततिलकं—ज्ञेयं वसन्ततिलकं तभजा जगौगः ।

त	भ	ज	ज	ग	ग
—	—	—	—	—	—
—	—	—	—	—	—

Ex. अ स्मात्प रं व त ज था यु ति स न्ध ता नि (पादान्तगः) ।

6. अतिशकरी—*or* metre with 15 syllables in a foot,

मालिनी—ननमयययुतेयं मालिनीभोगिलोकैः

न	न	म	य	य
—	—	—	—	—
—	—	—	—	—

Ex. न ख लु न ख लु वा णः स त्रिपात्थोऽ यमस्मिन् ।

7. अत्यष्टि—*or* metre with 17 syllables in a foot.

(a) मन्दाक्रान्ताम्बुधिरसनगैः स्नेभनौ तौ गयुग्मम् ।

म	भ	न	त	त	ग	ग
—	—	—	—	—	—	—
—	—	—	—	—	—	—

नै त च्छि खं य द य मु द धि श्या म सौ मां ध रि त्रौ

(b) शिखरिणी—रसैरुद्वैच्छिन्ना यमनसभलागः शिखरिणी ।

य	म	न	स	भ	ल	ग
—	—	—	—	—	—	—
—	—	—	—	—	—	—

Ex. इ तः प्र त्या दे शा त्स्र ज न म लु ग न्तुं व्य व सि ता ।

(c) रुचिणी—नसमरसलागः षड्वेदैर्हयैरुचिणी मता ।

न	स	म	र	स	ल	ग
—	—	—	—	—	—	—
—	—	—	—	—	—	—

Ex. सु त नु ह द या त् प्र त्या दे श व्य ली क म पै तु ते ।

8. अतिधृति—*or metre with 19 syllables in a foot.*

शार्दूलविक्रीडितं—सूर्याश्वैर्मसजास्तताः सगुरवः शार्दूलविक्रीडितिम् ।

म	स	ज	स	त	त	ग
—	—	—	—	—	—	—
—	—	—	—	—	—	—

Ex.

प्र त्या दि ष वि शी ष म ण्ड न वि धि र्वा म प्र की षा पि तम् ।

9. प्रकृति—*or metre with 21 syllables in a foot.*

सम्भरा—संभ्रैर्याणां त्रयेण त्रिमुनियतिपुतासम्भराकीर्तितम् ।

म	र	भ	न	य	य	य
—	—	—	—	—	—	—
—	—	—	—	—	—	—

Ex.

या स ष्टिः स ष्टु रा द्या व ह ति वि धि हु तं या ह वि र्या च षोत्री ।

Of अर्द्धसम—metres, in which the alternate lines are similar.

1. अपरवक्त्र—अयुजि ननरला गुरुः समे तदपरवक्त्रमिदं नञौ नरी ।

न	न	र	ल	ग
—	—	—	—	—
—	—	—	—	—

Ex.

अ नु म	त ग म	ना श कु	न्त ला
न	ज	ज	र
—	—	—	—
—	—	—	—

त रु भि रि यं व न वा स व न्धु भिः ।

2. पुष्पिताया—अयुजि नयुगरेफतो यकारौ युजितुनञौ नरनाथ पुष्पिताया ।

ज	न	र	य
—	—	—	—
—	—	—	—

Ex.

तु र ग	खु र ह	त स था	हि रे णः
न	ज	ज	र ग
—	—	—	—
—	—	—	—

वि ट प वि ष क्त ज ला र्द्रं व ल्क ले पु । (पादान्तगः)

3. विद्योगिनी

or
सुन्दरी

}—विषमे ससजाः गुरुः समे सुभरालोऽथगुरुर्विद्योगिनी।

स स ज ग
— — — — —
— — — — —

Ex.

प्र थ मी प क्त तं म रु ल तः
स भ र ल ग
— — — — —
— — — — —
प्र ति प त्या ल पु म न्य ते भवान्।

4. मालभारिणी

or
चौपञ्चदसिका

}—विषमे ससजा यदागुरुचेत्सभरायेनतुमालभारिणीयम्

स स ज ग ग
— — — — —
— — — — —
भ व ने पु र सा धि के षु पू र्णं
स भ र य
— — — — —
— — — — —

Ex.

स्ति ति र क्षा र्थं सु श न्ति ये निवासम्।

Of जाति metres, which are regulated by the number of syllabic instants.

1. “The most common variety of such metres is चार्या”।
There are nine divisions of it :—

पथ्या विपुला चपला सुखचपला जघनचपला च।

गीत्युपगीत्युद्धीतय चार्यागीतिय नवधार्या ॥

चार्या—यस्याः पादे प्रथमे द्वादश मात्रा स्यादतीयेऽपि।

अष्टादश द्वितीये चतुर्थके पञ्चदश सार्या।

One short vowel is equal to a *matra* ; a long one to two.

Ex. सुभगसलिलावगाहाः

पाटलसंसर्गसुरभिवनवाताः

<p>॥ ॥ ॥ ॥ ॥ ॥ ॥ प्रक्षाय सुलभ निद्राः ।</p>		<p>॥ ॥ ॥ ॥ ॥ ॥ ॥ ॥ ॥ ॥ ॥ ॥ ॥ ॥ दिवसाः परिणाम रमणीयाः</p>
<p>2. गाय or गीति</p>	<p>यस्याः प्रथमतोयौ हादशमावात्मकौ मतो पादौ</p>	
	<p>अन्यावष्टादशमितमावाविद्धितौ च सा भवेद्गीतिः ।</p>	
<p>॥ ॥ ॥ ॥ ॥ ॥ ॥</p>	<p>तुम्हण आणे हिमचं ।</p>	<p>॥ ॥ ॥ ॥ ॥ ॥ ॥ ॥ ॥ ॥ ॥ ॥ ॥ ॥</p>
		<p>सह उय कामी दिवाविरत्तिवि</p>

APPENDIX B.

OF THE FIGURES OF SPEECH.

In the language of Rhetoric, a figure is a turning or deviation from the ordinary mode of expression. The purpose with which such a deviation is resorted to is twofold ; — (a) the clearance of what is obscure by a reference to facts more widely known ; and (b) the investing the simple with an appearance of the pompous. Or in the language of Professor Bain, figures are either expository or ornate.

In Sanskrit literature, however, figures are used chiefly for the purpose of ornamentation. They have been divided by Sanskrit Rhetoricians into two classes — (1) Those that refer to words or the outward clothing of thought, — known as, — *Sabdalanakara*, and (2) those that have a bearing on the meaning or thought itself ; — known as *Arthalanakara*. Of these, the latter are by far the most important. The *Sabdalanakaras* are comparatively few. Without going into details, it will be sufficient for our purpose to name the two *Anuprasa* and *Yamaka* both of which can be classed under the one head alliteration. The *Selska* or pun is sometimes recognised as a *Sabdalanakara*. It will not be out of place to cite a few examples here ; —

Anuprasa.— ललितलवङ्गलतापरिश्रीलनकीमलमलयसमीरे ।

नधुकरनिकरकरन्वितकीकिलकूजितकुञ्जकुटीरे ॥

Yamaka.— नवपलाशपलाशवनं पुर स्फुटपरागपरागतपङ्कजम् ।

मृदुलतान्तलतान्तमलीकयत् स सुरभिं सुमनोभरैः ॥

Slesha.— पृथुकान्तस्वरपात्रं भूषिताखिलपरिजनं देव ।

विलसत्करिणगह्वनं सम्प्रति सममावयोः सदनम् ।

The *Arthalankaras* are so many, with such, minute differences between several of them, that to do justice to them all would be beyond the scope of an appendix. An attempt will be made to give a rough idea of the most important of them. They are enumerated as follows :—

- | | |
|---|---|
| 1. उपमा (Simile). | 14. व्यतिरेक (Excellence of one over the other). |
| 2. रूपक (Metaphor). | 15. सहोक्ति (A kind of hyperbole). |
| 3. सन्देह (Doubt). | 16. विनोक्ति (The assertion of a concomitance that ought to be). |
| 4. भ्रान्तिमान् (Illusion). | 17. मासोक्ति (Saying in a summary way). |
| 5. अपह्नुति (Denial of the relevant). | 18. परिकर (Saying with a purpose). |
| 6. निश्चय (Assertion of the relevant). | 19. श्लेष (Pun or <i>double entendre</i>). |
| 7. उत्प्रेक्षा (Supposition or conjecture). | 20. अप्रस्तुतप्रशंसा (Praising what is not the subject). |
| 8. अतिशयोक्ति (Exaggeration or hyperbole). | 21. व्याजस्तुति (Apparent praise or blame). |
| 9. तुल्ययोगिता (Competition). | 22. पर्यायोक्ति (Circumlocution). |
| 10. दौपक (Competition in a modified form.) | 23. अर्थोत्तरन्यास (Supporting the general by the particular etc. |
| 11. प्रतिवक्षूपमा (Comparison between two propositions or assertions). | 24. अनुमान (Inference). |
| 12. द्वयान्त (Parallelism). | |
| 13. मिदर्शना (Attempt at identification). | |

- | | |
|---|--|
| 25. आक्षेप (The apparent suppression of what is intended). | predicate and subject in a series). |
| 26. विभावना (Effect without cause). | 38. सार (Climax). |
| 27. विशेषोक्ति (Cause without effect). | 39. यथासंख्य (Order) |
| 28. विरोध or विरोधाभास (Contradiction). | 40. पथ्याय (Transition in order). |
| 29. असङ्गति (Incongruity). | 41. परिहृति (Barter). |
| 30. विषम (Opposition). | 42. परिसंख्या (Defining). |
| 31. सम (Emulation). | 43. समुच्चय (A concourse of causes or effects). |
| 32. अधिक (Want of harmony between container and contained). | 44. प्रतीप (Inversion). |
| 33. अन्योन्य (Reciprocity). | 45. मौलित (Suppression of the relevant by something better. |
| 34. विशेष (Speciality). | 46. सामान्य (Indistinction between the relevant and the irrelevant.) |
| 35. व्याघात (Counteraction). | 47. व्याजोक्ति (Pretext). |
| 36. कारणमाला (Series of causes). | 48. स्वभावोक्ति (Natural description.) |
| 37. एकावली (Statement of | |

N. B. There are several others ; but as they are of an insignificant nature, they have been omitted. Some even of those that are put down here may be omitted.

The perfection of human knowledge being the subsuming of particulars under generals, the finding of unity in diversity, the ascending from nature to nature's God ; all knowledge, if analysed, will be reduced to a perception of similarities amidst diversities. On this principle, all figures are but modifications, to a greater or less extent, of the one grand figure, the *Upama*. *Upama* is the simple statement of the resemblance of one object to another ; and this is done by certain signs (इव, वत्, वा, यथा &c.) like, as &c. The object which is compared is called the *Upameya*, and that with which the compari-

son is made is called the *Upamāna*. In almost all the figures, the nature of the relation between the *Upameya* and *Upamāna* is stated, as conceived, through the various gradations from similarity to identity, and from identity to the ignoring of the one ; and from ignoring to the consequent states such as illusion etc. From *Upama* to *Rupaka*, the transition is from similarity to identity ; but yet the identity is not absolute ; it is an identity with a knowledge of the two sides. In *Sandeha*, (or doubt), and *Utprekshā* (conjecture), the mood is rather an inclination towards asserting the predominance of the *Upamāna* ;—which reaches its culmination in *Bhṛantiman* (illusion) through *Apaknūti* (denial of the upameya or relevant). The *Atisayokti* or (hyperbole) is a less strong assertion than the *Bhṛantimān* ; but stronger than *Rupaka*. The *Pratibastupama* and the *Dristanta* are but different ways of stating the resemblance between two sentences. In the one the resemblance is of the nature of identity ; in the other of similarity. In *Nidarsana* the relation between two statements or objects failing to be one of identity is reduced to one of similarity ; it differs from *Dristanta* in this respect that the two statements in it are not two independent sentences. *Dīpaka* and *Tulyayogita* are but statement of the similarity between two or more objects, both of which either relevant or irrelevant (in the latter) ; or one of which relevant and the other irrelevant (in the former), not by the signs expressive of resemblance nor by the usual mode of identification through its various stages ; but by the introduction of some verb or adjective which, helped in most cases by some copulative conjunction, brings out the idea of comparison and points out the similarity. The *Vyatireka* and *Pratīpa* are attempts at bringing down the exemplar,—in the one in a mild form ; in a stronger form in the other,—to enhance the beauty of the object to be described.

The *Samasokti* is stating in a brief compass by means of some adjective or verb, the resemblance of the *Upameya* to some object which has little connection with the subject-matter.

The *Arthantaranyasa* is supporting a statement by some other statement which stands to the former in the relation of either cause and effect, or general to particular and *vice versa*.

Aprastutaprasansa is stating the other side of the comparison, by suppressing the *Upameya*.

The *Milita* and *Sāmānyā* are less bold aspects of the mood in which the *Bhrantiman* is conceived.

The *Asangati*, *Visama* and *Virodhabhasa* are poetical attempts to establish the relation of cause and effect between objects which apparently lie in different places, which are seemingly, opposed to each other in respect of qualities and action ; and which stand in opposition with each other as individual objects etc.

The *Vibhavana* and *Viseshokti* are two figures, the one being the converse of the other ; in which poets by a bold stretch of their imagination state that effects take place without cause ; and causes, though not counteracted, produce no effect. The *Adhika* is a species of hyperbole in which the receptacle is spoken of as being less in dimension than the thing received.

The *Nischaya* is the opposition of the *Sandeha*. In it the doubt is removed by the introduction of some proofs.

About the other figures, it is needless here to say much. They are, most of them, of little importance ; and are not very commonly used ; and do not appreciably enhance the beauty of composition, excepting *Ekavali*, *Parisanḥya* and *Sara*, which are used in elevated compositions.
